BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS 1990–91

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, September 6, 1990 - 7:30 p.m.
Madsen Recital Hall

Guest Artist Series

Cindy and Don Christensen
clarinet
bassett horn

Assisted by:

Diane Bastian, *piano*

Rondo (nach Duetto), no. 3, op. 6 — Bernhard Henrik Crusell (1775-1838)

Andante con moto
Allegro vivace

Grand Duo Concertant — Carl Maria von Weber (1786-1826)

Allegro con fuoco
Andante con moto
Rondo: Allegro

Variations on a German Folksong — Alois Beerhalter (1800-1852)

Concert Piece No. 1 in F Minor, op. 113 — Felix Mendelssohn (1809-1847)

Allegro con fuoco
Andante
Presto

Intermission

Sonatine, "Temperamente" — Günter Habicht (1916-)

Allegro giocoso (Der Sanguiniker)
Larghetto con dolore (Der Melancholiker)
Rondino burlesco (Der Choleriker)

Sonatina — Bohuslav Martinu (1890-1959)

Intermezzo Concertante, op. 35, no. 2 — Jaroslav Mastalir (1940-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, September 7, 1990 - 7:30 p.m.
Madsen Recital Hall

Sophomore Recital

Pat O'Brien
organ

Student of Richard Elliott

Required for the degree Bachelor
of Music with a major in Performance and Pedagogy

Assisted by:

Lenore Odekirk, *Soprano*
Martha Glissmeyer, *Alto*
Peter Asplund, *Tenor*
Eric Glissmeyer, *Bass*

Dionni Stone, *Violin*
Ken Rogerson, *Violin*
Claudine Bigelow, *Viola*
Sandy Garrard, *Cello*

I

Cornet Voluntary (Oxford) — John Travers (1703-1758)

Pastorale — Charles Wesley (1757-1834)

Trumpet Voluntary — John Bennett (1730-1784)

II

Nun danket alle Gott (Peters) — Georg Friedrich Kauffmann (1679-1735)

Thanksgiving
audience, verse 3

Allein zu dir, Herr Jesu Christ
Memorial Sunday — Johann Pachelbel (1653-1706)

Allein Gott in der Hoh sei Ehr
Christmas
audience, verse 1 — Johann Gottfried Walther (1684-1748)

III

Prelude and Fugue in G Major BWV 557, ("Little") (Peters) — Johann Sebastian Bach (1685-1750)

Prelude and Fugue in F Major BWV 556, ("Little") — Johann Sebastian Bach

IV

Choral, op. 79, no. 4 (Schwann) — Flor Peeters (1903-1985)

Kanon, op. 79, no. 3 — Flor Peeters

Cantabile, op. 79, no. 5 — Flor Peeters

V

Etude in G Minor, op. 52, no. 11, (MS) — Carl Albert Loeschhorn--O'Brien (1819-1905)

The Peaceable Things (Flammer) — Clay R. Christiansen (1949-)

Take Time To Be Holy (Slane) (Sonos)
audience, verse 2 — Traditional Irish Melody Arr. John Longhurst

VI

Festive Processional (MS) — David Lasky

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, September 8, 1990 - 9:00 p.m.
Madsen Recital Hall

VISITING FACULTY SERIES

Del Parkinson
piano

Chopin the Miniaturist

Preludes, op. 28 (1836-39) — Frédéric Cho
(1810-18

No. 1 in C Major: Agitato
No. 2 in A Minor: Lento
No. 3 in G Major: Vivace
No. 4 in E Minor: Largo
No. 5 in D Major: Allegro molto
No. 6 in B Minor: Lento assai
No. 7 in A Major: Andantino
No. 8 in F-sharp Minor: Molto agitato
No. 9 in E Major: Largo
No. 10 in C-sharp Minor: Allegro molto
No. 11 in B Major: Vivace
No. 12 in G-sharp minor: Presto
No. 13 in F-sharp Major: Lento
No. 14 in E-flat Minor: Allegro
No. 15 in D-flat Major: Sostenuto
No. 16 in B-flat Minor: Presto con fuoco
No. 17 in A-flat Major: Allegretto
No. 18 in F Minor: Allegro molto
No. 19 in E-flat Major: Vivace
No. 20 in C Minor: Largo
No. 21 in B-flat Major: Cantabile
No. 22 in G minor: Molto agitato
No. 23 in F Major: Moderato
No. 24 in D Minor: Allegro appassionato

Intermission

Etudes, op. 25 (1832-36) Frédéric Chopin

No. 1 in A-flat Major: Allegro sostenuto
No. 2 in F Minor: Presto
No. 3 in F Major: Allegro
No. 4 in A Minor: Agitato
No. 5 in E Minor: Vivace
No. 6 in G-sharp Minor: Allegro
No. 7 in C-sharp Minor: Lento
No. 8 in D-flat Major: Vivace
No. 9 in G-flat Major: Allegro assai
No. 10 in B Minor: Allegro con fuoco
No. 11 in A Minor: Lento--Allegro con brio
No. 12 in C Minor: Allegro molto con fuoco

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, September 11, 1990 - 7:30 p.m.
Madsen Recital Hall

ARTIST IN RESIDENCE RECITAL

Clayne Robison and Vivien Robison
baritone and soprano

Assisted by:
Ronald Staheli, *piano*

Sing on, Sing on, Sing on, Sing on! — Henry Purcell (1659-1695)

Tu lo sai — Giuseppe Torelli (1658-1709)

If you knew how much I loved you, then you would know how much you have hurt me.

from Dichterliebe — Robert Shumann (1810-1856)

Im wunderschönen Monat Mai
In the gorgeous month of May I told her how much I loved her.

Aus meinen Tränen sprießen viel glühende Blumen hervor
From my tears pour forth vibrant blossoms which I send to her with the nightingale.

Die Rose, die Lilie, die Taube, die Sonne
My love for her has overwhelmed my love for the rose, the lily, the dove, & the sun.

Wenn ich in deine Augen seh
Pain leaves at your glance; your kiss heals; but your talk of love brings bitter tears.

Ich will meine Seele tauchen in dem Kelch der Lilie hinein
Her kiss bathed my soul in the bell of the lily and set it ringing over the hills.

What have I to do with Thee? *from* Elijah — Felix Mendelssohn (1809-1847)

Elijah heals the son of the widow who has sheltered him.

Prayer of Dedication — Robert Manookin (1918-)

Mount of Olives, Oct. 24, 1841; Orson Hyde blesses the Holy Land for the gathering of the Jews.

O lovely Peace *from* Judas Maccabaeus — George Frideric Handel (1685-1759)

An Israelite couple envision the fertile beauty of a millennial valley.

Noël des enfants qui n'ont plus de maison — Claude Debussy (1862-1918)

Carol for children whose lives have been destroyed by the war.
Avenge the children!

E Sogno? o realtá... *from* Falstaff — Giuseppe Verdi (1813-1901)

In monolog, Ford processes his wife's turpitude in accepting fat Falstaff's invitation.

Das verlassene Mägdlein — Hugo Wolf (1860-1903)

Early at the hearth, I recall I dreamed of you last night and weep. Let the day pass quickly.

At the well — Richard Hageman

(1882-1966)

Two sisters titter at male eyes watching from the trees as they dip water from the well.

Vocalise — Sergey Rakhmaninov (1873-1943)

A Man and a Woman *from* 110 in the Shade — Harvey Schmidt (1929-)

I got plenty o nuttin *from* Porgy and Bess — George Gershwin (1898-1937)

Look to the Rainbow *from* Finian's Rainbow — Burton Lane (1912-)

I still suits me! *from* Show Boat — Jerome Kern (1885-1945)

BYU Performing Arts Series

Diana Walker, soprano

Jed Moss, *piano*
Donna Fairbanks, *violin*

Thursday, September 20, 1990
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

To you I looked for relief, hoping to forget her, the coy one;
but alas! Leaves and brook alike also sigh, Louise, for you!

Suleika

What means this stirring - does the East wind bring me glad tidings?
The fresh stirring of his wings cools the heart's deep wounds.

Caressingly he plays with the dust, stirs it into little clouds;
drives to the shelter of the vine-leaves the merry insect tribe.
Softly he tempers the sun's glow and cools muy hot cheeks; and in his onward flight kisses the vines resplendent on field and hill.

To me his light whisper brings a thousand greetings from my dear one:
ere yet these hills grow dark a thousand kisses will greet me.

And so (East wind), you may pass on your way,
ministering to friends and those in trouble;

there, there where the high walls are all aglow,
there I shall soon find my best beloved.

Ah, the heart's true tidings, love's inspiration, life's renewal;
for me come from his lips alone; only his breath can give them to me.

Suleikas zweiter Gesang

Ah, West wind, how sorely I envy you your moist pinions!
For you can bring him news of what I suffer when parted from him!

The stirring of your wings awakens silent desire in my bosom;
flowers, meadows, wood and hill stand weeping as you breathe on them.

Yet your mild and gentle motion cools my sore eyelids. Ah!
I would surely perish with sorrow had I no hope of seeing him again.

Hurry then to my beloved, speak softly to his heart,
but avoid making him sad and conceal from him my pains.

Tell him, but tell it discretely, that his love is my life,
and both would be made happy by his closeness to me.

How Fair this Spot!

How fair this spot!
I gaze to where the golden brook runs by;
the fields are all inlaid with flowers,
the white clouds sail on high.

Here there is no one, here silence reigns,
alone with God am I;
with Him, and with the lofty pines,
and you, my only dream.

Before my Window

Before my window stands a flowering cherry tree,
in robes of bridal whiteness, it blossoms dreamily.
The silvery branches offer their bright petals,
and gently rustling, call to me.

The slight and trembling blooms I draw down from above,
and lost in rapture breathe their perfume fresh and healing,
until their heady sweetness sets my senses reeling;
The cherry blossoms sing a wordless song of love.

Oh! Cease Thy Singing, Maiden Fair

Oh cease thy singing, maiden fair, those songs of Georgia!
Their tones recall to me far distant shores with sorrow laden.

Alas, those songs remembrance stirs and memories gather round me;
in vision clear I see the form and features of another.

This image, fatal yet so real, at sight of thee will surely vanish,
but at your voice, it rises again - all my strivings fail to banish.

So cease thy singing maiden fair, those songs of Georgia!
For they recall again far distant shores with sorrow laden.

E pur cosi in un giorno/Piangero from *Julius Caesar*	George Frideric Handel (1685-1759)
Liebesbotschaft Der Jungling an der Quelle Suleika Suleikas zweiter Gesang	Franz Schubert (1797-1828)
How Fair this Spot (sung in Russian) Before my Window Oh Cease thy Singing, Maiden Fair Midsummer Nights	Sergey Rakhmaninov (1873-1943)

Intermission

Voici que le Printemps *Le Chansons de Jeunesse* Clair de Lune Pierrot Apparition	Claude Debussy (1862-1918)
Ophelia	T. Wallstein
In a Myrtle Shade	Charles T. Griffes (1884-1920)
Acrostic Song from *Final Alice*	D. Del Tredici
Pippa's Song	Ned Rorem (1923-)

Cleopatra's Recitative and Aria:
E pur cosi in un giorno/Piangero la sorte mia

Why then, in one day am I deprived of magnificence and glory?
Oh, cruel fate! Caesar, my beloved idol, is probably dead;
Cornelia and Sesto are defenceless and cannot assist me.
Oh God! Is there no hope left in my life?

I will bemoan my fate, so cruel and brutal,
as long as there remains breath in my body.

But when I am dead and have become a ghost,
I will haunt Tyranny night and day.

Liebesbotschaft

Murmuring brooklet, so silvery and bright,
are you hurrying to my beloved, so gaily and swiftly?
Ah, faithful brooklet, be my messenger; carry to her my greetings.

All the flowers that she tends in her garden,
and wears so charmingly on her bosom; her roses of glowing crimson...
Brooklet, refresh them with your cooling stream.

When she reclines on your bank, deep in reverie, and thinking of me,
comfort the sweet one with friendly glances,
for her lover will soon come back to her.

When the sun sinks with rosy gleam, cradle the darling to sleep.
Lullaby her to sweet repose, whisper sweet dreams of love to her.

Der Jungling an der Quelle

Softly rippling brook! Waving whispering poplars!
Your lullabies merely awaken love...

Midsummer Nights

Oh these midsummer nights all in splendour set,
steeped in wonder of moonlight they reign serene,
they awaken the promise of ecstasy,
and rekindle the passion of love's desire.

For the sorrowful heart, they will lift the load,
and that heavy weight of woe unto mortals decreed;
and the borders of happiness open wide,
the spell of silence weaving.

Now the gates of the spirit are barred no more,
for its regions are flooded with waves of love;
Oh these midsummer nights all in splendour set,
clad in magic of moonlight that reigns supreme!

Voici que le Printemps

Here is spring, that nimble son of April,
He appears agile, dapper, and, with his fists on his hips,
he seems as a prince, welcomed upon his return from a long exile.

The green bushes border the road where he dances in a frenzy;
On his left shoulder he carries a nightingale,
a blackbird perches on his right.

And the flowers which slept under the moss of the woods
open their eyes and on their little feet they stretch upward,
to hear the two birds whistling and singing in unison;
The blackbird whistles for those who are unloved,

But for lovers, languishing and enchanted,
the nightingale spins out a moving song.

Clair de Lune

Your soul is a chosen landscape where charming dancers
and masqueraders are promenading; playing lutes and dancing
and almost sad, beneath their fantastic disguises.

They sing in the minor mode of triumphant love and the pleasant life.
They don't seem to believe in their own happiness,
and their songs blend with the light of the moon.

Oh quiet moonlight, sad and lovely, that makes the birds to dream in the trees,
and the fountains to sob in ecstasy - the tall, slender fountains
amid marble statues. Oh calm moonlight sad and lovely.

Pierrot

The good Pierrot, having finished at the wedding of Arlequin,
daydreams down the boulevard; spies a docile young girl
and in vain tries to irritate her, with flirting eye.

Meanwhile, muysteriously and smoothly, and with great delight,
the moon with the horns of the bull, creeps forth,
throwing a glance to his friend Jean Gaspard. Ah!

Apparition

The moon becomes sorrowful, the weeeping seraphs dream; among the calm vaporous flowers, white drops glisten upon the azur leaves of the fading violets. It was the blessed day of your first kiss!

My daydream of love tormented me, knowingly intoxicated with a perfumed sorrow, which, without regret and without disappointment allows the gathering of a heart's dream by the gatherer.

I wandered then, eyes riveted to the old paved road; when, upon that road and in the evening, with sunlight in your hair, you suddenly appeared, smiling before me!

And I believed I saw the fairy with a cap of light, who, in my beautiful childhood dreams would pass, and always, through his half closed hands, would let snow white bouquets of perfumed stars.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, September 21 - 7:30 p.m.
Provo Central Stake Center

FACULTY ARTIST RECITAL SERIES

Douglas E. Bush, *organ*

Assisted by:
Larry Green, *guitar*
Peter Asplund, *tenor*

Prelude and fugue in A Major, BWV 536	Johann Sebastian Bach (1685-1750)
Hoe losteleck vocal setting organ setting Ascendo ad Patrem meum Bicinium chant X vocibus	Arnolt Schlick (ca.1460-ca.1521)
Partita: Freu dich sehr o meine Seele (six verses)	Georg Böhm (1661-1733)
All' Elevazione (II)	Domenico Zipoli (1688-1726)
Three Hymn Settings Sweet is the Work High on the Mountain Top A Poor Wayfaring Man of Grief: A Tryptych	Douglas Bush (1947-)
Trumpet Voluntary in C	Thomas Sanders Dupuis (1733-1796)
Herr Jesu Christ, dich zu uns wend, BWV 709	Johann Sebastian Bach

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, September 25, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Lois Johnnson, *soprano*

Assisted by:
Elizabeth Elliott, *piano*

Cantata: Speranze mie (1694)	Alessandro Scarlatti (1660-1725)
Die ihr schwebet um diese Palmen Bedeckt mich mit Blumen Geh', Geliebter, geh' jetzt! Ich hab' in Penna einen Liebsten wohnen	Hugo Wolf (1860-1903)
Banalites (1940) Chanson d'Orkenise Hôtel Fagnes de Wallonie Voyage à Paris Sanglots	Francis Poulenc (1899-1963)
The Poet's Echo, op. 76 (1965) Echo My Heart Angel The Nightingale and the Rose Epigram Lines Written During a Sleepless Night	Benjamin Britten (1913-1976)
To this We've Come from *The Consul*	Gian Carlo Menotti *(1911-)*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, September 27, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Roger Drinkall-Dian Baker Duo
Cello and Piano

Sonata in G Major — Giovanni Battista Sammartini (1700-1775)
- Allegro
- Grave
- Vivace

Sonata in A Major, op. 69 — Ludwig van Beethoven (1770-1827)
- Allegro, ma non tanto
- Scherzo: Allegro molto
- Adagio cantabile-Allegro vivace

PAUSE

Oriental Garden, op. 46A — Robert Kelly (1916-)
- Written July, 1990 for the Drinkall-Baker Duo
- Tonight is the world premiere.

Sonata in D Minor — Claude Debussy (1862-1918)
- Prologue
- Sérénade et Finale

Sonata No. 2 — Bohuslav Martinu (1890-1959)
- Allegro
- Largo
- Allegro commodo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 2, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

AN EVENING OF CONCERTOS

PHILHARMONIC ORCHESTRA
AND
CHAMBER ORCHESTRA
Clyn D. Barrus, *conductor*

Soloists:

Lynette Leavitt, *flute* (student of Theodore Wight)
Carmen Hall, *piano* (student of Paul Pollei and Robert Smith)
Cybèle Stevenson, *violin* (student of Barbara Williams)
Bret Cook, *trombone* (student of Daniel Bachelder)
JoEllen Turley, *saxophone* (student of Raymond Smith)
Steven Thomas, *piano* (student of Irene Peery)

Concerto for Flute and String Orchestra — Jean Rivier (1896-)
Lento, sensibile
Molto vivace

Lynette Leavitt, *flute*
(Student of Theodore Wight)

Piano Concerto in E Major — Moritz Moszowski (1854-1925)
Moderato

Carmen Hall, *piano*
(Student of Paul Pollei and Robert Smith)

Violin Concerto in D Minor — Jean Sibelius (1865-1957)
Allegro moderato

Cybèle Stevenson, *violin*
(Student of Barbara Williams)

INTERMISSION

Trombone Concerto — Gordon Jacob (1895-)
Andante maestoso, Allegro molto

Bret Cook, *trombone*
(Student of Daniel Bachelder)

Concerto for Saxophone and Orchestra — Paul Creston (1906-)
Meditative
Rhythmic

JoEllen Turley, *saxophone*
(Student of Raymond Smith)

Piano Concerto No. 1 in D Minor — Johannes Brahms (1833-1897)
Rondo, Allegro non troppo

Steven Thomas, *piano*
(Student of Irene Peery)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 3, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

BRASSWORKS

David Blackinton, *trumpet*
Bret Jackson, *trumpet*
Gaylen Hatton, *horn*
Daniel Bachelder, *trombone and euphonium*
Steven Call, *tuba*

Three Pieces — Antony Holborne (1584-1602)
- Muy Linda
- Pavan
- Galliard

Fantasie — Johann Sebastian Bach (1685-1750)

Scherzo — Karl Pilss (-)

Four Movements for Five Brass — Collier Jones (-)
- Introduction and March
- Pretentions
- Waltz
- Finale-Allegro

INTERMISSION

Five Miniatures for Five Brass — Robert Washburn (-)
- March
- Chorale
- Scherzo
- Blues
- Burlesk

Suite from the Monterigian Hills — Morley Calvert (-)
- La Marche
- Chanson melancolique
- Valse ridicle
- Danse villageoise

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 4, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

David Randall
clarinet

Assisted by:

Geralyn Giovanetti, *oboe*
Diane Baker-Drinkall, *piano*
David Feller, *clarinet*
Glenn Williams, *bassoon*
Daron Bradford, *clarinet*
Cindy Child, *clarinet*

Divertimento K. 439b — Wolfgang Amadeus Mozart-Glazer (1756-1791)
- Allegro
- Minuet
- Adagio
- Minuet
- Rondo

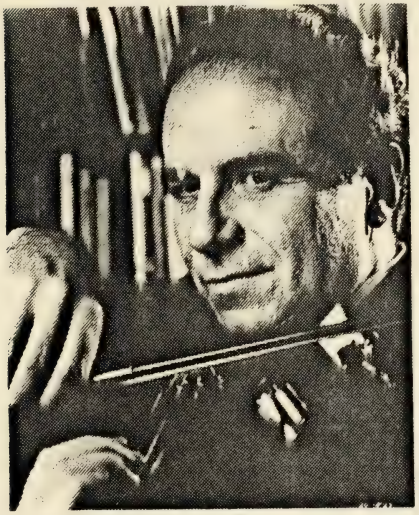
Trio Pathétique for piano, clarinet and bassoon — Mikhail Ivanovich Glinka (1804-1857)
- Allegro moderato
- Scherzo
- Largo
- Allegro con spirito

INTERMISSION

Concertante op. 2 for four clarinets and piano — Louis A. B. Schindelmeisser (1811-1864)

BRIGHAM YOUNG UNIVERSITY

Performing Arts Series



TCHAIKOVSKY CHAMBER ORCHESTRA

LAZAR GOSMAN, Music Director

Friday, October 5, 1990
7:30 p.m.
deJong Concert Hall
Harris Fine Arts Center

Simple Symphony — Benjamin Britten (1913-1976)
- Boisterous Bourree
- Playful Pizzicato
- Sentimental Saraband
- Frolicsome Finale

Sinfonietta from Quartet #8, op. 110 in C Minor — Dmitry Shostakovich (1906-1975)
(In memory of victims of facism and war)
- Largo
- Allegro molto
- Allegretto
- Largo
- Largo

INTERMISSION

Divertimento in D Major, K. 136 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Andante
- Presto

Serenade for Strings in C Major, op. 48 — Pyotr Il'yich Tchaikovsky (1840-1893)
- Pezza in forma di Sonatina
- Valse: Moderato, tempo di Valse
- Elegy: Larghetto Elegiaco
- Finale: (Tema Russo) Andante, Allegro con Spirito

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Recordings: CBS Masterworks, Musical Heritage Society
Upcoming recording: Koch International Records
Management: Herbert Barrett Management
1776 Broadway, Suite 1800
New York, NY 10019

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 5, 1990 - 7:30 p.m.
Madsen Recital Hall

Senior Recital

Mechelle Tippets
soprano

Student of Dr. Rebecca S. Wilberg

In lieu of Jury Examination

Assisted By:
Keiko Yano, *piano*

I

Cantata — Giovanni Bononcini (1670-1747)
- Largo: Piango invan dal idol
- Recitativo: Lungi dalla sua sfera
- Vivace: Lontan dal volto che m'inamora

Cantata — Antonio Caldara (1670-1736)
- Largo: E quando mai cor mio godrai
- Recitativo: Togliere il sonno al ciglio
- Allegro: Si che no' lasciarvi

II

Fünf Gesänge, op. 71 — Johannes Brahms (1833-1897)
- Es liebt sich so lieblich im Lenze!
- An den Mond
- Geheimnis
- Willst du, daß ich geh?
- Minnelied

III

Fêtes Galantes II — Claude Debussy (1862-1918)
- Les Ingénus
- Le Faune
- Colloque sentimental

IV

Songs about Spring — Dominick Argento (1927-)

who knows if the moon's a balloon
Spring is like a perhaps hand
in Just-spring
in Spring comes
when faces called flowers float out of the ground

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 9, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

J. Arden Hopkin
baritone

Assisted by:
Mack Wilberg, *piano*

Songs of Colonial California

Yo no sé sí me quieres	Arr. Gertrude Ross
Nadie me quiere	
Carmela	
Un pajarito	

Songs of México

Jóven Divina	Manuel Ponce (1882-1948)
Estrellita	
Júrame	María Griver (1885-1951)

Songs of Puerto Rico

Tres Cancioncitas del Mar	Jack Delano (1914-)
Los Catañecitos	
¡A Navegar!	
Catarcillo Marinero	

Songs of Peru

Suray Surita (Quechua)	Theodoro Valcárcel (1900-1942)
Triste con Fuga del Tondero	R.M. Ayarza de Morales (1881-1970)

Songs of Argentina

La Rosa y el Sauce	Carlos Guastavino (1914-)
Canción a la Luna Lunanca	Alberto Ginastera (1916-1985)

Songs of Brazil

Xangô	Heitor Villa-Lobos (1887-1959)
Estrella é lua Nóva	
Boi-Bumba	Fini (Valdemar) Henriques (1867-1940)

Songs of Cuba

Cinco Canciones Negras	Xavier Mosalvatge (1912-)
Cuba dentro de un piano	
Punto de Habanera	
Chévere	
Canción de Cuna para dormir a un Negrito	
Canto Negro	

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 10, 1990 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Bret Jackson
trumpet

Student of Anthony Plog

In partial fulfillment of the requirements
for the degree Master of Music

Assisted by:
Dian Baker-Drinkall

From the Shores of the Mighty Pacific	Herbert L. Clarke (1867-1945)
Sonata Introduction Ciaccona Toccata	Vladislav Agafonnikov (1974-)
Animal Ditties 2 The Ostrich The Chipmunk The Canary The Elk	Anthony Plog (1947-)

Narrator: Mark Sheldon

Concerto Allegro Adagio Allegro giocoso	Charles Chaynes (1925-)
Rondo for Lifey	Leonard Bernstein (1918-)

BRIGHAM YOUNG UNIVERSITY

Performing Arts Series

presents

AEQUALIS

Fred Bronstein, *piano*
Elizabeth Mohr, *cello*
Michael Parola, *percussion*

Thursday, October 11, 1990 - 7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

Fratres (1977)	Arvo Pärt-Dictmar Schwalke (1935-)
Variations for Piano, op. 27 (1936)	Anton Webern (1883-1945)
Trio in Memoriam (1989)	Rand Steiger (1957-)

INTERMISSION

Commedia (1988)	Martin Brody (1949-)
Spiral (1987)	Chinary Ung (1945-)

Mr. Bronstein endorses Classical Keyboard Instruments of New York. Fine new and rebuilt European pianos.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 13, 1990 - 7:30 p.m.
Madsen Recital Hall

UTAH CHAMBER PLAYERS

Brandenburg Concerto No. 3 in G Major — Johann Sebastian Bach (1685-1750)
BWV 1048 (Two movements, no tempo given)

Concerto Grosso in D Major, op. 6, no. 7 — Arcangelo Corelli (1653-1713)
Vivace-allegro-adagio
Allegro
Andante
Allegro-adagio
Vivace

Zwei elegische Melodien, op. 34 — Edvard Grieg (1843-1907)
Hjertesar (Herzwunden = Heart-wounds)
Varen (Letzter Frühling = Last Spring)

Two Dances for Harp and Strings — Claude Debussy (1862-1918)
I. Danse Sacrée
II. Danse Profane

INTERMISSION

Simple Symphony, op. 4 — Benjamin Britten (1913-1976)
Boisterous Bourrée
Playful Pizzicato
Sentimental Saraband
Frolicsome Finale

Serenade for String Orchestra in E Minor, op. 20 — Edward Elgar (1857-1934)
Allegro piacevole
Larghetto
Allegretto

Personnel:

Violins

Michael Abramson
Shauna Davies
Donna Fairbanks
Dionni Stone
Janice Vincent

Violas

Leslie Bettweiser
Leanne Morgan

Celli

Monica Call
Lynds Cronenwett
Hans Twichell

Bass

Walter Birkedahl

Conductor

Bryce Rytting

Manager

Lynds Cronenwett

Music Directors

Donna Fairbanks
Bryce Rytting

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, October 15, 1990 - 6:00 p.m.
BYU Centennial Carillon Tower

CARILLON SHOWCASE

Suzette Asplund, David F. Long, Russell P. Sorensen
carillonneurs

Three pieces from — Franz Joseph Haydn-Gerken
The Flute Clock of 1792 — (1732-1809)
Allegro moderato
Andante
Presto

Prelude and Fugue — Albert Gerken
(-)

Prelude from Suite VI for Solo Cello, BWV 1012 — Johann Sebastian Bach-Gerken
(1685-1750)
Suzette Asplund, Carillonneur

Three American Folksongs
Listen to the Mockingbird — Richard Milburn-Myhre
(-)

Smiles — Richard A. Whiting-Lodine
Till We Meet Again — (1891-1938)

Changes — Gary White
(-)

Six selections from Mikrokosmos — Béla Bártok-Afterton
(1881-1945)
Wandering
Meditation
Minuetto
In Oriental Style
Big Fair
In Yugoslav Mode
David F. Long, Carillonneur

Introduction and Sicilienne — Ronald Barnes (-)

Carillon transcriptions of 19th century piano music

Moment Musiceau No. 3 — Franz Schubert-Sorensen (1797-1828)

Song without Words, op. 102, no. 4 — Felix Mendelssohn-Cook (1809-1847)

"Alla turca", final movement from Piano Sonata in A, K. 331 (1783) — Wolfgang Amadeus Mozart-Sorensen (1756-1791)

Insekten, from Taferelen I — Geert D'Hollander (-)

Russell P. Sorensen, Carillonneur

Stars and Stripes Forever — John Philip Sousa-Myhre (1854-1932)

Russell Sorensen and David Long, Carillonneurs

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 17, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Ray Smith
soprano, alto, tenor
and baritone saxophones

Assisted by:
Jeff Shumway, *piano*

Fantasia for Soprano Saxophone (1948) — Heitor Villa-Lobos (1887-1959)
- Animé
- Lent
- Très animé

Sonatina for Baritone Saxophone (1978) — John C. Worley
- Allegro moderato
- Andante semplice
- Allegro con brio

Sonata for Tenor Saxophone (1967) — Leon Stein (1910-)
- Allegro vivace
- Adagio
- Allegro

Concerto for Alto Saxophone (1959) — Pierre Max Dubois (1930-)
- Lento espressive--Allegro
- Sarabande
- Rondo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 23, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Nell Gotkovsky and Ivar Gotkovsky
violin and piano

Sonata No. 1 in D Major, op. 12 — Ludwig Van Beethoven (1770-1827)
Allegro con brio
Tema con variazioni
Rondo

Sonata No. 4 (duo) in A major, op. 162 — Franz Schubert (1797-1828)
Allegro moderato
Scherzo
Andantino
Allegro vivace

INTERMISSION

Six variations on "Hélas j'ai perdu mon amant" in G Minor, K. 360 (374 B) — Wolfgang Amadeus Mozart (1756-1791)

Sonata No. 1 in F Minor, op. 80 — Sergey Prokofiev (1891-1953)
Andante assai
Allegro brusco
Andante
Allegrissimo

NELL AND IVAR GOTKOVSKY

Since 1972, the Gotkovsky Duo has ranked among the "international summits of the young generation" (*Lucerner Tag, Switzerland*). They toured extensively, playing in the prestigious Masters Series in London and Europe. The Gotkovsky's recitals in the States met with an enthusiastic reception: "A passionate reading. Exciting, moving and memorable," **Los Angeles Times.**

Their **RCA** recordings include the complete violin and piano works by Brahms, Schubert and Beethoven together with sonatas by Debussy, Poulenc and Lekeu. The Gotkovsky's CD's recently released by **Pyramid Records** were instantly acclaimed by the most reputable audiophile reviews.

Ivar Gotkovsky, after winning the first prize at the Versailles Conservatory, studied French technique with Yvonne Lefébure, German technique with Sir William Glock, a pupil of Schnabel, and Russian technique under a disciple of Siloti (Rachmaninov's teacher). Ivar Gotkovsky has recorded three Haydn sonatas for **RCA** and five Haydn sonatas for Pyramid: "For enthusiasts, it should join on the shelf Brendel's CD's." "Strongly recommended," wrote ***Fanfare Magazine.*** "A piano of very high class," noted *Diapason.* Ivar Gotkovsky was Distinguished Visiting Professor at the University of Tulsa. He gave numerous master classes in piano and chamber music.

Nell Gotkovsky has seen world success in her recording of the digital premiere of Shostakovich and Bartok violin concertos. "She [Ms. Gotkovsky] has a fiery temperament, a warm romantic imagination, spontaneity, great variety of tone, and technique to spare. On this evidence of Nell Gotkovsky's gifts, I feel like lobbying the record companies for more," ***The Gramophone, London.***

Nell Gotkovsky, Roger Drinkall and Ivar Gotkovsky are members of the "Artaria Trio". In January, 1991, Pyramid Records will issue their first CD of Schubert, op. 99 and Beethoven op. 70, no. 2. They will perform the same works at BYU on October 10.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 16, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Dan Bachelder
trombone, euphonium

Assisted by:
Mack Wilberg, *piano*

Sonatina Moderately fast Slowly March Style	Warner Hutchison
Romance	Carl Maria von Weber (1786-1826)
Blue Bells of Scotland	Arthur Pryor

INTERMISSION

Sonata in G Minor Adagio Allegro Largo Allegro	Benedetto Marcello (1686-1739)
Six Esquisses Andantino I Andantino V Moderato Vi	Julian Porret
Elegy for Mippy II	Leonard Bernstein (1918-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 17, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Ray Smith
soprano, alto, tenor
and baritone saxophones

Assisted by:
Jeff Shumway, *piano*

Fantasia for Soprano Saxophone (1948) Animé Lent Très animé	Heitor Villa-Lobos (1887-1959)
Sonatina for Baritone Saxophone (1978) Allegro moderato Andante semplice Allegro con brio	John C. Worley
Sonata for Tenor Saxophone (1967) Allegro vivace Adagio Allegro	Leon Stein (1910-)
Concerto for Alto Saxophone (1959) Lento espressive--Allegro Sarabande Rondo	Pierre Max Dubois (1930-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 18, 1990 - 7:30 p.m.
Madsen Recital Hall

OCTUBAFEST

The Utah Tuba Quartet

Daniel Bachelder, *euphonium*
Steven Call, *euphonium, tuba, and narrator*
Paul Evans, *tuba*
Michael McCawley, *tuba*

Assisted by:
Mack Wilberg, *piano*
Deidre Rodman, *piano*

Ronde and Salterelle — Tylman Susato - Winter (1500-1564)

Solfeggietto — Carl Philipp Emanuel Bach - Roberts (1714-1788)

Two English Madrigals: — Henry Youll - Singleton
Come, Merry Lads, Let Us Away — (-1608)

Lady, Those Eyes — Thomas Morley - Singleton (1557-1602)

The Bluebells of Scotland — Arthur Pryor
Daniel Bachelder, euphonium solo

Two Moods for Tuba — Donald Swann
Elegy — (1923-)
Scherzo
Paul Evans, tuba solo

Concerto for Tuba — Robert Fleming (1921-1976)
- Allegro con moto
- Andantino e grazioso
- Allegro Vivace

Michael McCawley, tuba solo

Serenade No. 12 — Vincent Persichetti (1915-)
- Intrada
- Arietta
- Mascherata
- Capriccio
- Intermezzo
- Marcia

Steve Call, tuba solo

Quartet for Brass — Wilhelm Ramsoe-Buttery (1837-1895)
- Scherzo
- Andante quasi Allegretto
- Allegro Molto

Utah Tuba Quartet

Wonderland Duets — Raymond Luedeke
- I
- II
- III
- IV

Michael McCawley, *tuba*
Paul Evans, *tuba*
Steven Call, *narrator*

Sleeping Tuba Waltz — Pyotr Il'yich Tchaikovsky-Fletcher (1840-1893)

Bayerische Polka — Traditional

Utah Tuba Quartet

MOZART'S

the Magic Flute

PROMISED VALLEY PLAYHOUSE
presents the PREMIERE PERFORMANCE of

"CHRISTMAS IN THE AIR"

Sights, Sounds, Songs & Stories

Conceived and Directed by **RANDY BOOTHE**
Featuring **JAMES ARRINGTON & JANINE LINDSAY**
Nov. 30 - Dec. 22 - 7:30 p.m. Reserved Seating **$5 - $10**
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Celebrate the Magic

INTERNATIONAL FOLK DANCERS PRESENT:

Christmas around the World

Nov. 30-Dec. 1
7:30 p.m.
Marriott Center

PRODUCTION STAFF

Executive Producer	K. Newell Dayley, Chairman Department of Music
Associate Executive Producers	Harold R. Oaks, Chairman Department of Theatre and Film
	Phyllis C. Jacobson, Chairman Department of Physical Education —Dance
Producer / Music Director	Clayne W. Robison
Director	Neil Vanderpool
Chorus Master	Doug Reed
Set and Light Design by	Michael G.Handley
Costume / Make-Up Design by	Rory R. Scanlon
Sound Design by	Jon Holloman
Technical Director	O. Lee Walker
Assistant Director	Angela Drahos
Production Stage Manager	Loraine Edwards
Assistant Stage Manager	Erin K. McGuire
Coach / Accompanists	Christian Bohm
	Stacy Gilchrist
	Doug Reed
Property Master	Neil Vanderpool
Properties Assistant	Tina McClelland
Costumer	Noreen Pollei
Assistant Costumer	Dixie Crystal
Assistant to the Costume Designer	Annette Atwood
Make-up	Rachel Ivan
Construction Crew	Department of Theatre and Film Ben Hoopes, Wade Paskett, Eric Oliphant, Dale Sandberg, Lonnie Bott, Mike Richards, Bruce Green
Costume Construction	Carolyn Smith, Jessica Rogers, Gloria Pendlebury
Resident Stage Manager	Benjamin Sanders
Master Electrician	Lisa Wygant
Stage Crew	Department of Music, Technical Services
Publicity	Paul Duerden
Publicity Photographer	Keith Judd

THE MAGIC FLUTE

Music by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder
English Translation by Clayne W. Robison

October 18, 19, 20, 22 (5:00 p.m. Matinee), 23
7:30 p.m. de Jong Concert Hall
Harris Fine Arts Center

Produced by Brigham Young University Department of Music

OVERTURE

Prince Tamino's foreshadowing nightmare.

ACT I

The twisted world of the Queen of Night emerges from the jungle. She sends Prince Tamino and his bird catcher friend, Papageno, on a quest to rescue her daughter, Pamina, from Sarastro's monastery.

Under the protection of the Three Spirits and with the help of the Queen's magic flute and bells, they gain entry into Sarastro's realm and interrupt Monastatos' lustful intentions toward Pamina.

INTERMISSION

ACT II

Sarastro convinces the noble pair that they should undergo the Trials of the Order to refine their lives and entices Papageno's choice by hinting at a successful conclusion to his quest for a wife.

Under the protection of night, the Queen enters the Temple and orders Pamina to kill Sarastro. Torn by the conflicts between loyalty, desire, and commitment, and misinterpreting Tamino's refusal to speak to her, Pamina determines rather to plunge her mother's dagger into her own heart. The Three Spirits see her distress and dissuade her of suicide.

Papageno, despairing that his disobedience has snatched his mate from his very grasp, is saved also from his chosen death by the Spirits and retrieves his mate with the help of his magic bells.

Just before dawn, the Queen and her court come to destroy the Order themselves, but instead wither in the light of dawn. The twisted world of the Queen is transcended and the couples, having passed their respective trials, are brought to see the world with clear eyes.

CAST

(in order of appearance)

		Oct. 18, 20	Oct. 19, 23 22 (5 p.m. matinee)
Prince Tamino		Peter Asplund	Scott G. Perdue
First Lady	*Attendants*	Kristi E. Monson	Martha Glissmeyer
Second Lady	*to the*	Julie Mark	Marie-Andele Black
Third Lady	*Queen of Night*	Lisa Bowen	Jane M. Srygley
Papageno	*The Queen's bird catcher*	Jeff Nielsen	Robert W. Prosch
The Queen of Night		Veronica Lynn Hanson	Jana Lynn Garrett
Monastatos	*Servant to Sarastro*	Robert Baker	John Peterson
Pamina	*Daughter of the Queen*	Karen Marie Early	LaDawn Gardner
1st Spirit		Lenore Odekirk	Shannon Rae Petty
2nd Spirit		Susan Facer	Melissa Patterson
3rd Spirit		Sheila Page	Debbie Weseman
Old Priest		Ben Ashby	Ben Ashby
Sarastro	*Leader of the Monastery*	D. Aaron Dalton	Ross Baily
Young Priest		James Shank	James Shank
Papagena		Rebecca Vilate Pyper	Sarah Daniels
Council Priests		W. Brian Slade Clayne B. Robison	Douglas Carter James Shank
Slaves to Monastatos		Melanie Ankney, Monica Barth, Lonnie Bott, Liz Edmiston, Eric Oliphant, Michelle Paradise, Brett Seamons, Katherine Willis	
Priests and Priestesses in the Order and Slaves		Stephen Barton, Sally Bayles, Sheryl Carlin, Douglas Carter, Ruth Cobabe, Alonzo P. Cole IV, Joseph Doucette, Fauneil Gleason, Laura M. Hall, Gordon Harkness, Thomas Gail Haws, Frank Hendrickson, Charney Hoffman, Steele H. Knudson, Travis Hall McArthur, Maria McKay, Victoria Petty, Clayne B. Robison, Erin Rogness, Jennifer Rowley, James Shank, Tim Simmons, W. Brian Slade, Marlisa Stones, Kendall Trump, Barry Vander Veur, Emily Wood	

ORCHESTRA

Clayne Robison, Conductor
Doug Reed, Assistant Conductor

First Violin
Janice B. Vincent, *concert mistress*
Kirstan Harris
Martha Thompson
Rebecca Rogers

Second Violin
Susanna Wrathall
Sheila Broomhead
Krista Hales
Janene Jensen

Viola
Claudine Bigelow
Nancy Call
Stephanie Peterson

Cello
Hans Twitchell
Monika Rosborough
Joel Hales

String Bass
Darrin Howell

Celeste
Stacy Gilchrist

Flute
Barbara Shumway
Erin Robison

Oboe
Christine Spencer
Rachel Newell

Clarinet
Lisa Hubbard
Sonia Hirst

Bassoon
Christian Smith
Geniel Williams

Horn
Heidi Trefethen
Tara Farmer

Trumpet
Clif Oram
Eric Webb

Trombone
Carl Hammer
David W. Pine
Michael Roberts

Timpani
James Jackson

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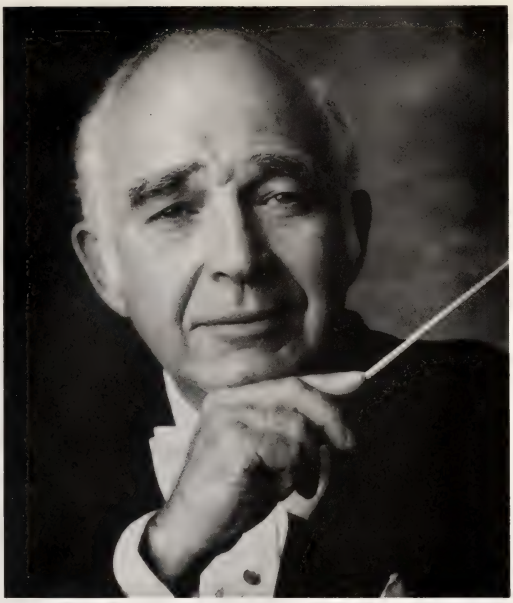
limited quantities expires 12/7/90

Brigham Young University



UTAH SYMPHONY ORCHESTRA

featuring

Elmar Oliveira

V I O L I N

Haydn	Symphony No. 91
Lees	Violin Concerto
Brahms	Symphony No. 2

Thursday, November 15, 1990
7:30 p.m.
de Jong Concert Hall

Tickets: $8.00 w/BYU I.D.
$10.00 General Public

Tickets available at Music Ticket Office, HFAC, 378-7444

Steel The Show.

Act Two

Geneva Steel has enjoyed another successful season. Our cast of employees has increased to more than 2,700 with an additional 5,200 indirect jobs supporting Geneva's Utah performance.

During the year, Geneva started Act Two of its plan to update operations, committing more than $80 million to reduction of fine-particle pollution and more than $226 million to plant modernization.

Also, during the past year, Geneva completed an initial public offering of its stock and is now listed on the New York and Pacific Stock exchanges as GNV.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 19, 1990 - 7:30 p.m.
Madsen Recital Hall

OCTUBAFEST

Jim Self
tuba

Assisted by:
Steven Thomas, *piano*
Deidre Rodman, *piano*
BYU Faculty Jazz Quintet:
Ray Smith, *saxophone*
Bob Taylor, *flugelhorn*
Steve Call, *piano and tuba*
Lar Yorgason, *bass*
Ron Brough, *drums*

Concerto in B-flat — Antonio Capuzzi - Catilinet (1755-1818)
- Allegro Moderato
- Andante Cantabile
- Rondo-Allegro

Siciliano — Johann Sebastian Bach (1685-1750)

Sonatina — Halsey Stevens (1908-)
- Moderato con moto
- Andante offettuoso
- Allegro

INTERMISSION

Jazz selections (To be announced)

James Self

Jim Self is a Los Angeles free-lance musician. Since 1974 he has worked for all the major Hollywood studios performing for over 400 motion pictures and hundreds of television shows and records. His tuba playing is the "Voice of the Mothership" in John William's score to *Close Encounters of the Third Kind* and he has recorded with the Los Angeles Philharmonic, the Pacific Symphony, Frank Sinatra, Don Ellis, Mel Torme and many others.

He was three times voted and given the Most Valuable Player Award for Tuba by the National Association of Recording Arts and Sciences and named Emeritus winner in 1987. In addition to studio work, he holds principal tuba positions with the Pacific Symphony, Pasadena Symphony, Music Center Opera and American Ballet Theater/Los Angeles.

In 1983 he produced his first album--the Jim Self Quintet, *Children at Play*. It features jazz tuba and harmonica and has received world-wide acclaim. It was chosen by *High Fidelity* magazine as one of the top ten jazz albums of that year. A second recording, *New Stuff*, was released in 1988 on compact disc. Both are available on the Discovery/Trend label. His latest recording, *Trichy Lix*, was released in September 1990 on the Concord Jazz label. It features a septet of great Los Angeles musicians playing originals and arrangements by seven wonderful jazz writers.

Jim is a past president of T.U.B.A., was on the faculty of the University of Tennessee, and is a former member of The United States Army Band, Washington, D.C. He holds degrees from Indiana University of Pennsylvania, Catholic University and a doctorate from the University of Southern California where he teaches tuba and chamber music. His primary teachers were Harvey Phillips, Tommy Johnson and Charlie Shoemake.

Besides his work as a tubist, Jim Self maintains an active doubling career, performing regularly on bass trombone, contra-bass trombone, tubone, and string and electric basses. He also performs on the Steiner EVI (electronic valve instrument).

As a solo artist, Dr. Self presents an interesting blend of jazz and classical music and his clinics represent a wide spectrum of his many experiences as a performer and teacher.

Jim Self is a Yamaha Performing Artist.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 20, 1990 - 7:30 p.m.
Madsen Recital Hall

OCTUBAFEST

GRAND OCTUBAFEST CONCERT

The BYU Tuba-Euphonium Ensemble
The Utah Tuba Quartet
Jim Self, guest tuba soloist and conductor
The Festival Tuba-Euphonium Ensemble

Mon coeur se recommende a vous — Orlando Lasso-Robison (1530-1594)

Consortium — John Cheetham (1939-)

El Capitan — John Philip Sousa (Morris) (1854-1932)

BYU Tuba-Euphonium Ensemble

Syrinx — Claude Debussy (1862-1918)

Jim Self, tuba soloist

Quartet for Brass — Wilhelm Ramsoe-Buttery (1839-1895)
Scherzo
Andante quasi Allegretto
Allegro Molto

Bayerische Polka — Traditional

Utah Tuba Quartet

Komm, Susser Tod — Johann Sebastian Bach-Sauter (1685-1750)

American Favorites — Roger Vaughn

Vive l'Amour
In the Evening by the Moonlight
I Been Workin' on the Railroad
Down by the Old Mill Stream
Pop! Goes the Weasel

Yesterday — Lennon and McCartney-Woo

Baby Face — Davis and Akst-Woo

Festival Tuba-Euphonium Ensemble

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 23, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Nell Gotkovsky and Ivar Gotkovsky
violin and piano

Sonata No. 1 in D Major, op. 12 — Ludwig Van Beethoven (1770-1827)
Allegro con brio
Tema con variazioni
Rondo

Sonata No. 4 (duo) in A major, op. 162 — Franz Schubert (1797-1828)
Allegro moderato
Scherzo
Andantino
Allegro vivace

INTERMISSION

Six variations on "Hélas j'ai perdu mon amant" in G Minor, K. 360 (374 B) — Wolfgang Amadeus Mozart (1756-1791)

Sonata No. 1 in F Minor, op. 80 — Sergey Prokofiev (1891-1953)
Andante assai
Allegro brusco
Andante
Allegrissimo

NELL AND IVAR GOTKOVSKY

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Nell Gotkovsky has seen world success in her recording of the digital premiere of Shostakovich and Bartok violin concertos. "She. [Ms. Gotkovsky] has a fiery temperament, a warm romantic imagination, spontaneity, great variety of tone, and technique to spare. On this evidence of Nell Gotkovsky's gifts, I feel like lobbying the record companies for more," ***The Gramophone, London.***

Nell Gotkovsky, Roger Drinkall and Ivar Gotkovsky are members of the "Artaria Trio". In January, 1991, Pyramid Records will issue their first CD of Schubert, op. 99 and Beethoven op. 70, no. 2. They will perform the same works at BYU on October 10.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 24, 1990 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

JAZZ COMBOS

Musicians:

Monday-Wednesday Combo:
Dave West, *tenor saxophone*
Deidre Rodman, *piano*
Matt Thomas, *guitar*
Dave Wilbur, *bass*
Derrick Warren, *drums*
Ryan Brower, *percussion*

Tuesday-Thursday Combo:
Chris Taylor, *trumpet*
Greg Stallings, *piano*
Reed Henry, *drums*
Dave Wilbur, *bass*
Paul Burnside, *drums*
David Poor, *drums*

Songs to be selected from:

Speak No Evil	Wayne Shorter
Blue Train	John Coltrane
Sandu	Clifford Brown
New Rhumba	Gil Evans
Moment's Notice	John Coltrane
Dolphin Dance	Herbie Hancock
Liberated Brother	Horace Silver
Up Jumped Spring	Freddie Hubbard

West Coast Blues	Wes Montgomery
Trapped	Lee Morgan
Corcovado	Antonio Carlos Jobim
Perdido	Juan Tizol

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 25, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Jennifer R. Dutton
violin

Student of Barbara Williams

Assisted by:
Jayne Galloway, *piano*

In lieu of Jury Examination

Sonata No. 2 in A Major, op. 100 — Johannes Brahms (1833-1897)
- Allegro amabile
- Andante tranquillo--Vivace
- Allegretto grazioso (quasi Andante)

Sonata No. 2 in A Minor — Johann Sebastian Bach (1685-1750)
- Grave
- Fuga
- Andante
- Allegro

Concerto No. 1 in D Major, op. 19 — Sergey Prokofiev (1891-1953)
- Andantino
- Scherzo: Vivacissimo
- Moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday and Saturday, October 26, 27, 1990 - 7:30 p.m.
deJong Concert Hall

HOMECOMING CHORAL SHOWCASE
with guest artists
Jerold and JoAnn Ottley

Lila Stuart, *Mistress of Ceremonies*

I

Psalm 100	René Clausen (1953-)
Libera Me	Monte Tubb
Fly, Singing Bird	Edward Elgar (1857-1934)
Can't Help Loving That Man	Jerome Kern-Shaw
Hava Nageela (Israeli Folk Song)	arr. by Maurice Goldman

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Rosalind Hall, *director*

II

Gloria ad modum tubae	Guillaume Dufay (c. 1400-1474)
Rhapsody in Rhythm	Gershwin-Brymer
Two Psalm Settings The Lord is my Shepherd	William Mathias (1934-)
Psalm 150	David Willcocks (1920-)

Raise a Ruckus! — Arr by Shaw, Lawrence, Althouse and Huff

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

III

Praise the Name of God With a Song — Allen Koepke

Venite populi, KV. 260 — Wolfgang Amadeus Mozart (1756-1791)

Gloria Deo per immensa saecula — Healey Willan (1880-1968)

O vos omnes qui transitis per viam, from Lamentaciones de Jeremiahs Propheta — Alberto Ginastera (1916-1983)

Go Down Moses — Mark Hayes

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

IV

Blow Up the Trumpet (A Choral Fanfare) — John Rutter (1945-)

The Cloud-Capp'd Towers, from Three Shakespeare Songs — Ralph Vaughan Williams (1872-1958)

Ye watchers and ye holy ones, from An Apostrophe to the Heavenly Hosts — Healey Willan (1880-1968)

Three Folk Songs

What Would You do If You Married a Soldier? (Irish) — arr. by Mack Wilberg

Domaredansen (Swedish) — arr. by Bengt Hallberg

Cindy (American) — arr. by Mack Wilberg

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

V

Laudate Dominum, from Vesperae Solennes de Confessore, KV. 339 — Wolfgang Amadeus Mozart

JoAnn Ottley, *soprano*

Psalm 148 — Gustav Holst (1874-1934)

COMBINED CHOIRS
Jerold Ottley, *director*

UPCOMING CHORAL EVENTS

November 9	University Singers and Concert Choir
November 10	Women's Chorus
November 13	Men's Chorus
November 29, 30, and December 1	"A Celebration of Christmas" (Choirs and Philharmonic Orchestra)
December 7	University Chorale and BYU Children's Chorus

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 26, 1990 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

DB Long
baritone saxophone

Student of Elaine Jorgenson

Assisted by:
Jennifer Duerden, *piano*

Sonata for E-flat Alto Saxophone and Piano — Henri Eccles--Rascher (1670-1742)
- Largo
- Courante
- Adagio
- Presto

Sonata for Bassoon and Piano — Paul Hindemith-Long (1895-1963)
- I.
- II.

Suite No. 4 for Cello (S. 1010) — Johann Sebastian Bach--Kasprzyk (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- BoureeI
- Bouree II
- Gigue

Suite Pour Saxophone Alto Et Piano — Paul Bonneau (1918-)
- I. Improvisation
- II. Danse Des Demons
- III. Plainte
- IV. Espieglerie

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 30, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Bret D. Cook
trombone

Student of Daniel Bachelder

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by:
Scott McCarrey, *piano*

Concertino, op. 45, no. 7 — Lars-Erik Larsson (1908-)
- Preludium
- Aria
- Finale
- Allegro pomposo
- Andante sostenuto
- Allegro giocoso

Sonata No. 5 — John Ernest Galliard--Brown (1687-1749)
- Adagio
- Allegro e staccato
- Alla Siciliana
- Allegro assai

Cantabile et Scherzando, op. 51 — Henri Büsser (1872-1973)

INTERMISSION

Trombone Concerto — Gordon Jacob (1895-)
- Allegro Molto

Piece Concertante, op. 27 — Carlos Salzedo (1885-1961)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 31, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Susan Pack Facer
soprano

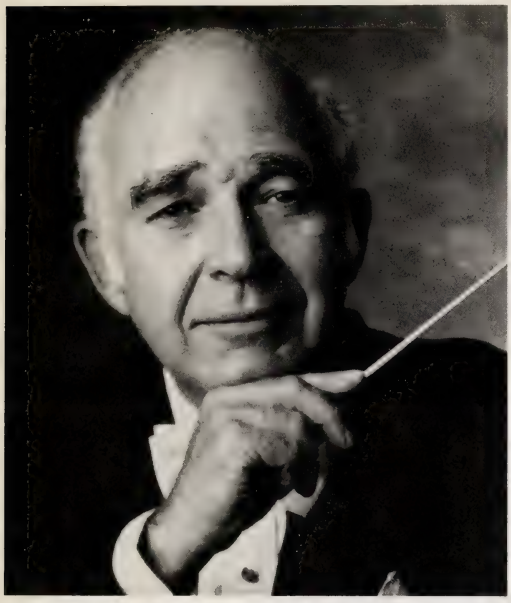
Student of Shirley Westwood

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by:
Robert Nakea, *piano*
Sandy Garrard, *cello*

Arie from *Arsilda, Regina di Ponto*	Antonio Vivaldi
Io son quel gelsomino	(1678-1741)
Col piacer della mia fede	
Mignon Lieder from Goethe's *Wilhelm Meister*	Robert Schumann
Kennst du das Land	(1810-1856)
Nur wer die Sehnsucht kennt	
Heiss' mich nicht reden	
So lasst mich scheinen	
Sérénade italienne	Ernest Chausson
Chanson d'Ophélie	(1855-1899)
Le charme	
Le temps des lilas	
The Ash Grove	Benjamin Britten
Come you not from Newcastle?	(1913-1976)
The Trees They Grow So High	
Oliver Cromwell	

Brigham Young University



UTAH SYMPHONY ORCHESTRA

featuring

Elmar Oliveira

V I O L I N

Haydn	Symphony No. 91
Lees	Violin Concerto
Brahms	Symphony No. 2

Thursday, November 15, 1990
7:30 p.m.
de Jong Concert Hall

Tickets: $8.00 w/BYU I.D.
$10.00 General Public

Tickets available at Music
Ticket Office, HFAC, 378-7464

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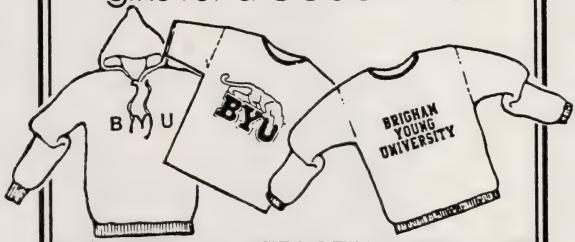

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Steel The Show.

Act Two

Geneva Steel has enjoyed another successful season. Our cast of employees has increased to more than 2,700 with an additional 5,200 indirect jobs supporting Geneva's Utah performance.

During the year, Geneva started Act Two of its plan to update operations, committing more than $80 million to reduction of fine-particle pollution and more than $226 million to plant modernization.

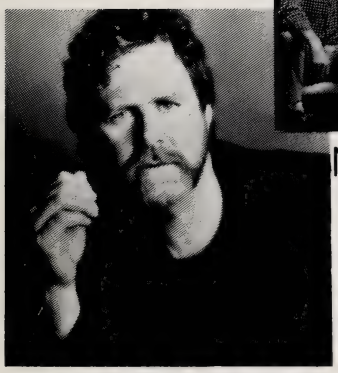
Also, during the past year, Geneva completed an initial public offering of its stock and is now listed on the New York and Pacific Stock exchanges as GNV.

WINTER SOLSTICE

WINDHAM HILL

FEATURING

Night Noise



Philip Aaberg

Liz Story

Wednesday January 16, 1991

7:30 PM deJong Concert Hall

Tickets $12.00 General Public $10.00 with BYU ID

RUSS BORSKI (Set and Lighting Designer) is home based in Chicago, and has received four Joseph Jefferson Citations for his work on ANYONE CAN WHISTLE, PACIFIC OVERTURES, THE BALLAD OF THE SAD CAFE and THREEPENNY OPERA. Regional work includes LA TRAVIATA and DON GIOVANNI for Pennsylvania Opera Theatre, GOBLIN MARKET and PRAGUE SPRING for Cleveland's Cain Park, THREEPENNY OPERA and LADY DAY AT EMERSON'S BAR AND GRILL for Great Lakes Theatre, and WORKING and PACIFIC OVERTURES for Skylight Opera. Recent Chicago projects include THE DEATH OF CARMEN, FRATERNITY, and HIGH SPIRITS. INTO THE WOODS adds another Sondheim to the collaborative list with Vicky Bussert. "It takes two."

DEBORAH DENENBERG (Excutive Producer) adds INTO THE WOODS to a growing list of National Tours she has supervised including the 1989/90 production of FORBIDDEN BROADWAY and the current National Tour of OIL CITY SYMPHONY. Upon receiving her master's degree from the Harvard Graduate School of Business Administration, Ms. Denenberg became the Producer/General Manager of the Upstairs Dinner Theatre in Omaha, Nebraska, where productions included ANNIE, A CHORUS LINE and 42nd STREET. A case study on her work at the dinner theatre was subsequently written by the Harvard Business School, taught to the 1985 MBA candidates, and is currently taught at Columbia Business School. Ms. Denenberg has served as the Director of Development at the Second State Theatre, NYC and as Assistant to the Director of Theatre Development for Home Box Office, Inc. She is currently preparing tours of DRIVING MISS DAISY, NUNSENSE AND BARNUM for the 1991/92 season.

JANET LOUER (Choreographer) goes INTO THE WOODS after completing GOBLIN MARKET at Cain Park as Choreographer and movement adviser. In Cleveland she worked with Gerald Freedman as movement supervisor for LADY FROM MAXIME'S and recently choreographed COMPANY for Cain Park and THE DEATH OF CARMEN for Pegasus Players. She is a M.A. candidate in dance psychotherapy and has used movement analysis for productions of GOBLIN MARKET, INTO THE WOODS, and DECAMERON for the Organic Theatre. Other credits include ANYONE CAN WHISTLE, THE FROGS, and PACIFIC OVERTURES at Pegasus Players, THREEPENNY OPERA for Skylight Comic Opera, WORKING and LARGER THAN LIFE, which she created in New York. Also in New York she assisted Tom Panko for the Off-Broadway production of KISS ME KATE.

DAMIAN GRZESKOWIAK (Stage Manager) received his B.A. degree from the State University of New York at New Paltz. While in New York, Damian was production stage manager for HAIR at the 20th Anniversary of the Woodstock Festival, the American premiere of the English Panto, THE SWAN DOWN GLOVES, and production manager for the 1989 season of the New Paltz Summer Repertory Theatre. Other stage management credits include: THE FOREIGNER, HAIR, SGANARELLE, TWO PRECIOUS MAIDENS, THE NUTCRACKER, I AM A WOMAN, TICKLE and MAGIC THEATRE II.

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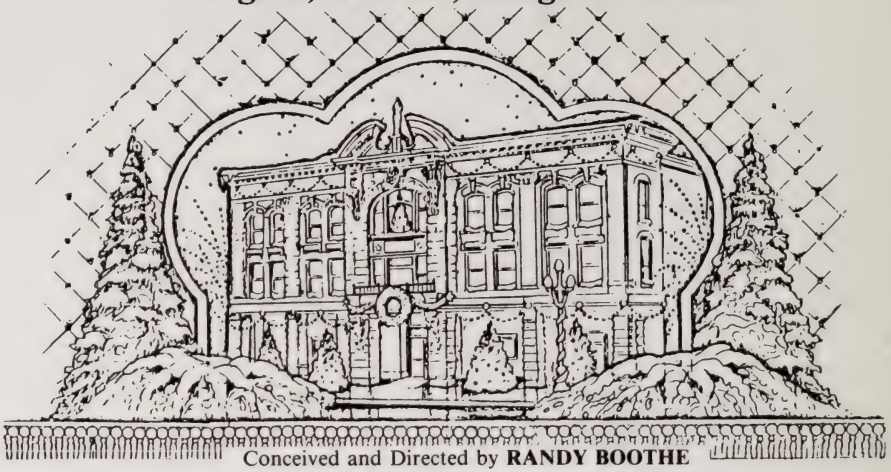

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INTERNATIONAL FOLK DANCERS PRESENT:

Christmas around the World

Nov. 30-Dec. 1
7:30 p.m.
Marriott Center

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday November 1, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Orpheus Winds
Elaine Jorgensen, *flute*
Geralyn Giovanetti, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *French horn*

Quintet, op. 4 — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Andante con moto
- Menuetto piu Allegretto
- Finale: Presto

INTERMISSION

Quintetto — Johann Christian Bach (1735-1782)
- Allegro
- Larghetto
- Rondo

Partita — Jean Berger (1909-)
- Molto lento
- Animato
- Lento
- Animato

Scherzo, op. 48 — Eugène Bozza (1905-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 2, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER RECITAL SERIES

Cybèle Stevenson, *violin*
Emily Jacob, *cello*
Natassja Olsen, *piano*
Martha Glissmeyer, *soprano*

Students of Roger Drinkall and Dian Baker

Six Lieder — Fanny Mendelssohn Hensel (1805-1847)
- Italien
- Sehnsucht
- Das Heimweh
- Die Nonne
- Verlust
- Nachtwanderer

Martha Glissmeyer, *soprano*
Natassja Olsen, *piano*

Three Piano Pieces — Fanny Mendelssohn Hensel
- No. 4 in F Minor
- No. 7 Allegro molto
- No. 11 Allegro vivace

Natassja Olsen, *piano*

PAUSE

Trio in D Minor, op. 11 — Fanny Mendelssohn Hensel
- Allegro molto vivace
- Andante espressivo
- Lied: Allegretto
- Finale: Allegro moderato

Cybèle Stevenson, *violin*
Emily Jacob, *violin*
Natassja Olsen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 2, 1990 - 9:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Teri Sue Abramson
piano

Student of Jeffrey Shumway and Paul Pollei

In partial fulfillment of the requirements
for the degree Master of Music

Assisted by:
Michael P. Abramson, *violin*

Toccata in C Minor, BWV 911 — Johann Sebastian Bach (1685-1750)

Sonata in E Minor, op. 90 — Ludwig van Beethoven (1770-1827)
- Mit Lebhaftigkeit und durchaus mit Empfindung
- Nicht zu geschwind und sehr singbar vorgetragen

Sonatina in D Major for violin and piano, op. 137, no. 1 — Franz Peter Schubert (1797-1828)
- Allegro molto
- Andante
- Allegro vivace

(Michael Abramson, *violin*)

INTERMISSION

Iberia — Isaac Albéniz (1860-1909)
- Evocation
- El Puerto
- El Corpus en Sevilla

Allegro de Concert, op. 18 — Alexander Nikolayevich Skryabin (1872-1915)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 3, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

James A. Margetts
piano

Student of Robert Smith

Recital for personal experience

Assisted by:
Carmen Hall, *piano*

Sonata in D Minor, K. 141, L. 422 — Domenico Scarlatti (1685-1757)

Estampes — Claude Debussy (1862-1918)
- Pagodes
- Soiree dans Grenade
- Jardins sous la pluie

Sonata in E-flat Minor, op. 26 — Samuel Barber (1910-1981)
- Allegro energico
- Allegro vivace e leggero
- Adagio mesto
- Allegro con spirito

INTERMISSION

Rhapsody on a theme of Paganini, op. 43 — Sergey Rakhmaninov (1873-1943)

assisted by Carmen Hall, second piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 3, 1990 - 9:00 p.m.
Madsen Recital Hall

B.Y.U. JAZZ COMBOS

Tom Clark, Brian Harker, *directors*

MW 10:00 Combo: (Brian Harker)
Ralph Nunn, *alto/soprano saxophone*
Glenn McGettigan, *tenor saxophone*
Lyle Durland, *piano*
Alan Winkle, *drums*
Robert Jenkins, *bass*

Maiden Voyage	Herbie Hancock (1940-)
Ceora	Lee Morgan (1938-1972)
500 Miles High	Chick Corea (1941-)
Lazy Bird	John Coltrane (1926-1967)

T TH 3:00 Combo: (Tom Clark)

Robb Enger, *alto saxophone*
Andrea Carli, *tenor saxophone*
Richard Tate, *trumpet*
Steve Ricks, *trombone*
Cameron Rose, *piano*
Rone Sparrow, *drums*
Corbett Hansen, *bass*

So What?	Miles Davis (1926-)
'Round Midnight	Thelonious Monk (1920-1982)
Oleo	Sonny Rollins (1930-)
Scrapple from the Apple	Charlie Parker (1920-1955)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 3, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

James A. Margetts
piano

Student of Robert Smith

Recital for personal experience

Assisted by:
Carmen Hall, *piano*

Sonata in D Minor, K. 141, L. 422 — Domenico Scarlatti (1685-1757)

Estampes — Claude Debussy (1862-1918)
- Pagodes
- Soiree dans Grenade
- Jardins sous la pluie

Sonata in E-flat Minor, op. 26 — Samuel Barber (1910-1981)
- Allegro energico
- Allegro vivace e leggero
- Adagio mesto
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INTERMISSION

Rhapsody on a theme of Paganini, op. 43 — Sergey Rakhmaninov (1873-1943)

assisted by Carmen Hall, second piano

BRIGHAM YOUNG UNIVERSITY

Performing Arts Series

presents

ririe woodbury

Tuesday, November 6, 1990
deJong Concert Hall
7:30 p.m.

BANNERS OF FREEDOM

IN OUR OWN IMAGE

SUITE FROM "WINDOWS"
Window Washers, Bedroom, Kitchen, Window Washers

UNANNOUNCED INTERRUPTIONS

INTERMISSION

MIRAGE BLANC

DUMMY WALTZ

TO HAVE AND TO HOLD

Sponsored in part by a grant from the Utah Arts Council and the National Endowment for the Arts.

BANNERS OF FREEDOM (1990)

Choreographer:	Shirley Ririe
Score:	"Overture for Percussion" by John Beck
Musicians:	University of Utah Percussion Ensemble, directed by Douglas J. Wolf
Costume Designer:	Cynthia Turner
Lighting Designer:	Nicholas Cavallaro
Dancers:	Paul Callihan, Janice Haws, Keith Johnson, Jameson King, Lisa Ford Moulton, Karin Ramos

With the Berlin Wall coming down just a month after Ririe-Woodbury performed in East Berlin, Shirley Ririe has been glued to television and newspaper accounts of the reform movement in the Eastern Bloc countries. This widespread "people's movement" toward freedom is very meaningful to her, particularly since she has such recent experience talking to the people and becoming aware of their frustrations. The most potent visual images for Ririe were the masses of people, their joy, and the banners and flags waving in every demonstration.

"Banners of Freedom" is her artistic tribute to the courage and the unbelieveable strength of people all over the world who are speaking and acting for their beliefs. Certainly there is much work to do before actual freedom will be realized, but this dance speaks to the initial joy of us all that it is indeed beginning.

IN OUR OWN IMAGE (1984)

Choreographer:	Jerry Pearson
Score:	Penguin Café Orchestra
Costume Designer:	Jacqueline Cintura
Lighting Designer:	Andy Turek
Dancers:	Paul Callihan, Janice Haws, James Irvine, Keith Johnson, Lisa Ford Moulton, Karin Ramos

The visual designs of the sticks with suggestions of human forms, and the free flowing fluidity of dancers on large balls, both create images that are "in our own image".

SUITE FROM WINDOWS (1988)

Choreographer:	Shirley Ririe
Score:	Marden Pond Jimmy Miklavcic
Lighting Design:	Nicholas Cavallaro
Photography:	Nicholas Cavallaro
Costumes:	Linda Phillips

Window Washers
James Irvine, Paul Callihan
Bedroom
Janice Haws, Keith Johnson
Kitchen
Karin Ramos, Paul Callihan
Window Washers
Paul Callihan, Keith Johnson,
James Irvine

A window can be a passage to the imagination.

This work was premiered May 11, 1988, by the Performing Danscompany at the University of Utah, Salt Lake City, Utah. Ririe-Woodbury Dance Company premiered the work October 28, 1988, at the Capitol Theatre in Salt Lake City, Utah.

A passage through the imagination...a woman experiences life in the big city for the first time. Gazing at the large, unfamiliar buildings with their numerous multifaceted windows, her mind wanders through them, into the rooms and into the lives of strangers. Fantasy takes flight on the wings of ephemeral encounters and adventures behind each pane of glass in this premiere work by Shirley Ririe.

UNANNOUNCED INTERRUPTIONS (1990)

Choreographer:	Keith Johnson
Score:	Collage
Costume Designer:	Keith Johnson
Lighting Designer:	Nicholas Cavallaro
Dancers:	Paul Callihan, Janice Haws, James Irvine, Lisa Ford Moulton, Karin Ramos

MIRAGE BLANC (1979)

Choreographer:	Phyllis Lamhut
Music:	Robert Helps, "Valse Mirage" Alan Ashforth, "Sentimental Waltz" Tom Constanten, "Dejavalse" Richard Felciano, "Two Hearts" Joseph Fennimore, "Titles Waltz" and "After Max Steiner" Peter Gena, "Valse" Robert Moran, "Waltz in Memoriam" and "Maurice Ravel" Philip Glass, "Modern Love Waltz"
Piano Recordings:	John Cobb
Costume Designer:	Dennis Cady
Lighting Designer:	Jon Garness
Costume Construction:	Cynthia Turner
Lighting Execution:	Nicholas Cavallaro
Dancers:	I. Paul Callihan, Janice Haws, James Irvine, Karin Ramos, Lisa Ford Moulton II. Paul Callihan III. Paul Callihan and James Irvine IV. Karin Ramos with James Irvine and Lisa Ford Moulton V. Paul Callihan, Janice Haws, James Irvine, Karin Ramos, Lisa Ford Moulton

This work involves a series of social situations gone awry, set to waltzes by contemporary composers.

Music selected from C.F. Peters Publication of "Twenty-five Contemporary Piano Waltzes" compiled by Robert Moran and Robert Helps. Used by arrangement with C.F. Peters Corporation, E.C. Schirmer and Artservices.

DUMMY WALTZ

EXCERPT FROM DIVERSE CREATURES (1979)

Choreographer:	Joan Woodbury
Score:	"Peg O' My Heart" by Harmonica Gold
Costumes:	Linda Phillips
Lighting:	Nicholas Cavallaro
Performed by:	Paul Callihan, Janice Haws, James Irvine, Keith Johnson, Lisa Ford Moulton, Karin Ramos

Made possible by a University of Utah Research Grant.

TO HAVE AND TO HOLD (1989)

Choreographers:	Shapiro and Smith
Original Score:	Scott Killian
Set Design:	Jonathan Belcher
Costumes:	Marcia Barton
Performed by:	Paul Callihan, Janice Haws, James Irvine, Keith Johnson, Lisa Ford Moulton, Karin Ramos

This work is about wood and flesh, intermingled in a personal view of relationships and loss. It is a dance in response to the loss of friends and loved ones, and in recognition of the need to let go of what we cannot keep.

To Have and To Hold was premiered in Chilmark, MA - July, 1989.

This piece was made possible by The Paul Taylor Choreographic Fellowship from The Yard.

RIRIE-WOODBURY DANCE COMPANY

ARTISTIC DIRECTORS

Shirley R. Ririe Joan J. Woodbury

ADMINISTRATIVE STAFF

Dennise M. Hewlett	Executive Director
Suzie Ellison	Company Manager
Kathy Black	Office Manager
Andy Turek	Technical Director
Jena Woodbury	Administrative Assistant
Darnell Crapo	Office Assistant
Janice Haws and Lisa Moulton	Costume Managers
Paul Callihan	Public Relations Manager
James Irvine	Properties Manager
Karin Ramos	Rehearsal Video Tapes Manager
Keith Johnson	Sound Library Manager
Arthur Pembleton	Special Video Projects

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday and Wednesday, November 6-7, 1990 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

BYU Jazz Ensemble and Dixieland Band
Steven Call, *director*

The Kid from Redbank	Neal Hefti (1922-)
Satin Doll	Duke Ellington-Nestico (1899-1974)
Speak Low	Kurt Weill-Dedrick (1900-1950)
Sir Gawain and the Green Knight	Lyle Mays (1953-)

Jazz Ensemble

Sweet Georgia Brown (1925)	Bernie-Pinkard-Casey
West End Blues (1928)	Joe "King" Oliver (1885-1938)
12th Street Bag (1914)	Bowman and Fuller
Alexander's Ragtime Band (1911)	Irving Berlin (1888-1989)
Tin Roof Blues (1923)	The New Orleans Rhythm Kings

Dixieland Band

Don't Get around Much Anymore	Duke Ellington (1899-1974)
Ballad for a Rough Year	Frank Mantooth
Body and Soul	John Green-Paich
Royal Garden Blues	Spencer and Clarence Williams-Barone (1898-1965)

Jazz Ensemble

BYU Jazz Ensemble

Saxophones:
- Amie Cobabe
- Ralph Nunn
- Treb Winegar
- Paul Burnside
- Mark Carlson

Trombones:
- Curtis Winters
- Bradley Wells
- Alina Gardner
- Doug Crandall
- Brian Gibson

Trumpets:
- Ben Jacobson
- David S. Green
- Dawn Gifford
- Shane M. Chavez
- Scott Seiter

Rhythm Section:
- Gregory C. Stallings, *piano*
- Corbett McKay Hansen, *bass*
- Keith Alder, *drums*

BYU Dixieland Band

Tom Clark, *clarinet*
Chris Taylor, *trumpet*
Lyle Durland, *trombone*
Gregory C. Stallings, *piano*
Keith Alder, *drums*
Steven Call, *tuba*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 6, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Cybèle Stevenson
violin

Student of Barbara Williams

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by:
Dian Baker-Drinkall, *piano*

Sonata No. 3 in A Major Andante Adagio Allegro (non troppo)	George Frideric Handel (1685-1759)
Theme et Variations	Olivier, Messiaen (1908-)
Sonate No. 3 in D Minor, op. 27 Ballade	Eugène Ysaÿe (1858-1931)

PAUSE

Concerto for Violin in D Minor, op. 47 Allegro moderato Adagio di molto Allegro, ma non troppo	Jean Sibelius (1865-1957)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 8, 1990 - 7:30 p.m.
deJong Concert Hall

BYU Philharmonic Orchestra
Clyn D. Barrus, *director*
Nicole Pinnell Jackson, *cello*

Overture to "The School for Scandal" — Samuel Barber (1910-1981)

Concerto for ViolonCello and Orchestra, op. 104 — Antonin Dvorák (1841-1904)
Allegro
Adagio ma non troppo
Finale, Allegro moderato

Nicole Pinnell Jackson, *cello*
(student of Roger Drinkall)

INTERMISSION

Symphony No. 4 in F Minor, op. 36 — Pyotr Il'yich Tchaikovsky (1840-1893)
Andante sostenuto-Moderato con anima
Andantino in modo di canzona
Scherzo-Allegro
Finale-Allegro con fuoco

STRING SEATING FOR PHILHARMONIC

FIRST VIOLINS

1. Paul Abegg
2. Judy Fletcher
3. Kirstan Harris
4. Jennifer Dutton
5. Rebecca Rogers
6. Cybèle Stevenson
7. Amy Jacob
8. Martha Thompson
9. Marinda Peterson
10. Jacquelyn Coleman
11. Keri McEntire
12. Susan Midgley
13. Susanna Wrathall
14. Alisyn Rogerson
15. Rose Bean
16. Anna Affleck
17. Keri Jackman
18. Emily Wilson
19. Timothy Dutton
20. Benjamin Allred

SECOND VIOLINS

1. Annette Tenney
2. Krista Hales
3. Jennifer Peterson
4. Bonnie Dunford
5. Laurie Illions
6. Dedra Christensen
7. Karine Stone
8. Jean Guo
9. Michelle Record
10. Kevan D. Lewis
11. Janene Jensen
12. Leigh Shahan
13. Kimberly Jensen
14. Debora Wrathall
15. Denene Wilcox
16. Heather Rencher
17. Sandra Sharp
18. Rachel Farmer
19. Tamara Topham
20. Paula Gehring

VIOLAS

1. Sharon Lynn Dunning
2. Nancy Call
3. Claudine Pinnell Bigelow
4. Elizabeth Ann Jacob
5. Heidi Szoke
6. Martha Powley
7. Natalie Burton
8. Alisa Probst
9. Blaine Hall
10. Kevin Gardiner
11. Melinda Evans
12. Mary Kate Wagner
13. Stephanie Peterson
14. Marie Garrett

CELLOS

1. Nicole Pinnell Jackson
2. Curtis Crawford Davis
3. Monika Rosborough
4. Hans Twitchell
5. Emily Jacob
6. Sandy Garrard
7. Jeff Slade
8. Lisa Rhodes
9. Lisa Palmer
10. Joel Hales
11. Donald Crosby
12. Matt Kieffer

BASSES

1. Darren Howell
2. Thom Herlin
3. Robert Jenkins
4. Corbett McKay Hansen

GRADUATE ASSISTANTS: Jim Hardy, *cello;* Greg Peterson, *bass*

FLUTES
Co-Principal, Piccolo
Kimberly Helton
Marianne Cutchins
Lynette Leavitt

OBOES
Co-Principals and English Horn
Carrie Streeter
Kristine Spencer
2nd Oboe
Luann Isbell

CLARINETS
Co-Principals
Madeline LeBaron
Berkley Price
2nd and E-flat Clarinets
Mindy Gould
Tom Barrowes

BASSOONS
Co-Principals
Patricia Smith
Chris Smith
2nd Bassoon
Anna Bills

TRUMPETS
Co-Principals
Cliff Oram
Philip Kersh
3rd Trumpet
Chris Taylor

HORNS
Co-Principals
Judi Dalton
Heidi Trefethen
2. Tara Farmer
3. Dana Roberts
4. Marcel Pusey

TROMBONES
1. Bret Cook
2. Lyle Durland
3. Lawrence Willis

TUBA
Paul Evans

PERCUSSION
James Schouten
Steve C. Bowman
Ed Webecke
Kathleen G. Mitchell

PIANO
Natasha Olsen

HARP
Julie Gaisford

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 8, 1990 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

DB Long
baritone saxophone

Student of Dr. Raymond Smith

Assisted by:
Jennifer Duerden, *piano*

Sonata for E-flat Alto Saxophone and Piano — Henry Eccles--Rascher (1650-1711)
- Largo
- Courante
- Adagio
- Presto

Sonata for Bassoon and Piano — Paul Hindemith-Long (1895-1963)
- I. Leicht Bewegt
- II. Langsam - Marsch - Beschlub, Pastorale

Suite No. 4 for Cello (S. 1010) — Johann Sebastian Bach--Kasprzyk (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Bouree I
- Bouree II
- Gigue

Suite Pour Saxophone Alto Et Piano — Paul Bonneau (1918-)
- I. Improvisation
- II. Danse Des Demons
- III. Plainte
- IV. Espieglerie

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 9, 1990 - 7:30 p.m.
deJong Concert Hall

Brigham Young University Concert Choir
Mack Wilberg, *director*
and
Brigham Young University Singers
Ronald Staheli, *director*

I

Three Songs of Praise	
Blow Up the Trumpet (A Choral Fanfare)	John Rutter (1945-)
An Apostrophe to the Heavenly Hosts	Healey Willan (1880-1968)
Sing Praises	Lloyd Pfautsch (1921-)

II

Six Shakespearian Lyrics	
Sweet and Twenty	Peter Warlock (1894-1930)
It was a Lover and His Lass	William Mathias (1934-)
Sigh no More, Ladies	Robert Washburn (1928-)
The Cloud-Capp'd Towers	Ralph Vaughan Williams (1872-1958)
Fancie	Benjamin Britten (1913-1976)
O Mistress Mine	Herbert Murrill (1909-1952)

III

Three Folk Songs

What Would You Do if You Married a Soldier? (Irish)	arr. by Mack Wilberg
Domaredansen (Swedish)	arr. by Bengt Hallberg
Cindy (American)	arr. by Mack Wilberg

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

INTERMISSION

IV

A Prayer of the Middle Ages	Howard Hanson (1896-1981)
Praise the Name of God with a Song	Allen Koepke
Gloria Deo per immensa saecula	Healey Willan (1880-1968)
Lamentaciones de Jeremias Propheta Ego vir videns paupertatem meam O vos omnes qui transitis per viam	Alberto Ginastera (1916-1983)

V

From the Treasury of Stephen Foster	
Some Folks Do	arr by Robert DeCormier
Gentle Annie	arr. by Dennis Eliot
Nelly Bly	arr. by Roger Wagner
I Dream of Jeanie	arr. by Crawford Gates
Camptown Races	arr. by John Miller

VI

Hava Neytzey B' Machol	arr. by Maurice Goldman
A Tribute to Ernesto Lecuona	arr. by Ronald Staheli
Siboney	
Andalucia	
Damisela Encantadora	
Songs from Into the Woods	Stephen Sondheim (1930-)

BRIGHAM YOUNG UNIVERSITY SINGERS

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*
Lyle Archibald and Kevin Brower, *assistant directors*
Jill Gould, *accompanist*

Soprano

*Eda Ashby
Sally Bayles
Sarah Daniels
LaDawn Gardner
Fauneil Gleason
Paula Hansen
Leslie McRae
Lenore Odekirk
*JaneAnne Peterson
Stephanie Smithson

Alto

Jeanine Bird
Marie-Adele Black
Kristin Bohm
*Lisa Bowen
*Ruth Christensen
Karen Early
Angela Eyre
Martha Glissmeyer
Jill Gould
Rosalind Hall

Tenor

Robert Baker
Greg Bashaw
Chris Bohm
Mark Call
Greg Halliday
John Ockey
Kelly Osterburg
Allen Pack
John Peterson
*Andrew Powell
*Bryan Slade

Bass

*Lyle Archibald
Jason Baldwin
Kevin Brower
David Demars
Kristopher Eyre
Vaughn Fairbanks
Eric Glissmeyer
Paul Johnson
Evan Peterson
*Clayne Robison
James Siebert
Alan Winters

*Section Leaders

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *director*
Doug Reed, *assistant director*
Doug Reed, Stacy Gilchrist, Carmen Hall,
and Keiko Yano, *accompanists*
Thom Herlin, *string bass*

Soprano I	Soprano II	Alto I	Alto II
Jenni Brown	April Ault	Andrea Bentley	Cheryl Christensen
Holly Egbert	Merrijane Barton	Sheryl Carlin	Colleen Clark
Kristen Evans	Holly Bender	Shanna Christensen	Rebecca Eberhard
Veronica Hanson	Caryn Crowley	Ruth Cobabe	Carmen Hall
Suzan Lindsey	Susan Facer	Trina Folkman	Jan Hadlock
Emily Mecham	Kristi Hunley	Stacy Gilchrist	Laura Lewis
Heidi Stewart	Carolee Maxwell	Jannette Goodman	Leigh Marriott
Kristi Thomas	Janilyn Patch	Jennifer Kendrick	Julie McLane
Kristalyn Thornock	Shannon Petty	Diane Ludlow	Candacee Nelson
Catherine Thurgood	Erin Rogness	Jody Lyons	Jan Porter
Mechelle Tippets	MarySue Russell	Heather McGuire	Katrina Roberts
Diana Van Wagenen	Rachel Sanders	Jennifer Rowley	Carol Salmon
Lynda Warner	Jamie Weaver	Cindy Waughtel	Jane Srygley
		Beth Willard	Michelle Ward
		Jennifer Winters	Heather Willoughby
		Keiko Yano	Emily Wood

Tenor I	Tenor II	Bass I	Bass II
Brian Church	Jeff Bohn	Ezdan Fluckiger	Ben Allred
Neil Harmon	Joseph Doucette	Bryan Hammar	Steve Brayton
Ron Harper	Benjamin Huff	Gordon Harkness	Callis Goodrich
Garin Hess	Christopher Jones	Sean Hokanson	William Hansen
Chad Lowe	Chad Kearsley	Kyle Johnson	Jeremy Hoop
Timm Lyons	Nathan Kitchen	Brett Larsen	Hollis Hunt
Glenn Marble	Brian Langford	Malcolm Moody	Travis McArthur
Steve Nelson	Paul Martin	Tim Pew	Doug Reed
Bradd Poffenberger	Kevin Oviatt	Doug Reed	Brett Seamons
Craig Porter	Scott Parson	Drew Smith	Tim Simmons
Robert Strong	Andy Rudolph	Todd Thompson	Todd Swensen
Eric Vail	Todd Seymour	Rick Vincent	Andrew Thompson
Scott Wakefield	Will Thomas	Todd Wente	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 10, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

WOMEN'S CHORUS
Rosalind Hall, *director*

Assisted by:
Carol Lee Stott, Julie Taylor,
Erika Smith, *accompanists*
Michael Abramson and Judy Fletcher, *violins*

I

Psalm 100	René Clausen
Libera Me	Monte Tubb

II

Fly, Singing Bird, op. 26, no. 2	Edward Elgar (1857-1934)
The Snow, op. 26, no. 1	Edward Elgar

III

A Jubilant Song	Norman Dello Joio (1913-)

Susanne Reddell, *soloist*

IV

A Woman's Scorn — Ralph Vaughan Williams (1872-1958)

Sigh no More, Ladies
(from *Sir John in Love*)

Heather Ericksen, *soloist*

You Say There is No Love — Kirke Mechem (1925-)

A Woman's World — Carey Blyton

1. General Review of the Sex Situation
2. Woman's View
3. A Grain of Salt

V

Three Folk Songs

Y Gelynen (Welsh) — Traditional, arr. by Elliot Forbes
Danny Boy (Irish) — Traditional, arr. by Dede Duson
Hava Nageela (Israeli) — Traditional, arr. by Maurice Goldman

VI

Three Popular Arrangements

Can't Help Loving That Man
(from *Showboat*) — Jerome Kern-Shaw (1885-1945)

My Heart Belongs to Daddy — Cole Porter-Shaw (1891-1964)

Chatanooga Choo Choo — Harry Warren-Huff

Jennifer Staheli, *soloist*

Libera Me
Libera me, Domine, de morte aeterna in die illa tremenda
Deliver me, Lord, from eternal death in that day of trembling

Quando coeli movendi sunt et terra
When the heavens and the earth are shaken

Dum veneris judicare saeculum per ignem
When you come to judge by holy fire

Tremens factus sum ego, et timeo
I am made to tremble and am frightened

Dum discussio venerit atque ventura ira
When you come to judge in angry wrath

Dies illa, dies irae, calamitatis et miseriae
On that day of anger, calamity and wretchedness

dies magna et amara valde
that great day of much bitterness

Y Gelynen
Verse 1:
Fy mwyn gyfeillion dewch ynghyd, Mewn pryd i ganmoly glasbren
Dear friends and neighbors gather around the greenwood

Pren canmolus gweddus gwiw A'i enw yw y gelynen
And praise the tree we call the holly

Chorus:
Ffaldirwdilamtam, twliridli, trylamtamtylamtani
Fa la la, toodle oo, tra la la

Pren canmolus gweddus gwiw A'i enw yw y gelynen
Praise the tree we call the holly

Verse 2:
Aderyn to a gafodd dy, A cheiliog du'r fwyalchen
The sparrow and the blackbird have found their homes

Eistedd mae f'anwylyd wen Dan gysgod pren y gelynen.
And my fair love sits in the shade of the holly

Chorus

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 13, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

I

Gloria ad modum tubae — Guillaume Dufay (c.1400-1474)

Hallelujah, from *Mount of Olives* — Ludwig van Beethoven-Heath (1770-1827)

II

Two Psalm Settings

The Lord is my Shepherd — William Mathias (1934-)

Psalm 150 — David Willcocks (1919-)

III

Auflösung — Franz Schubert (1797-1828)

Die Allmacht (Great is Jehovah, the Lord) — Franz Schubert-Liszt

LaDawn Gardner, *soprano*

IV

A Salute to George Gershwin — arr. by King, Higgins, Warnick, and Brymer

Strike Up the Band
Somebody Loves Me/I've Got a Crush on You
Someone to Watch Over Me
Swanee
Embraceable You
Fascinatin' Rhythm
I Got Rhythm

Jeffrey Broadhead and Jeffrey Slade, *soloists*

V

Two Popular Arrangements

Kokomo — arr. by Mark Brymer

Naturally — arr. by Carl Strommen

Timothy Ritchie, *soloist*

VI

Raise a Ruckus! — arr. by Huff, Shaw, Lojeski, Lawrence, and Althouse

Raise a Ruckus
Next to Lovin (I Like Fightin' Best)
It's Hard to be Humble
The Auctioneer
Country Road (Barbershop Ensemble)
Country Corn
Rocky Top

Timothy Ritchie, Andrew Cole, and Douglas Carter, *soloists*
David Cheney and Dan Humpherys, *jokers*
Shawn Beus, *fiddler*
Thom Herlin, *bass*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *director*
Ron Harper and Neil Harmon, *assistant directors*
James Margetts, Neil Harmon, Robert Cope,
and Jay Powell, *accompanists*

Tenor I	Tenor II	Bass I	Bass II
Jerry Barber	Billy Affleck	Ken Allred	Ray Anderson
Jonathan Boyd	Corey Anderson	David Benson	Paul Daines
Douglas Carter	Jared Anderson	Sam Bessinger	Michael Dixon
Alonzo Cole IV	Stephen Barton	Stephen Bons	Greg Doyle
Cameron Earl	Shawn Beus	Drew Buck	Brian Duncan
Alan Davidson	Jeff Benson	Matt Budge	Bryce K. Earl
Rodney Flood	Matthew Binns	*Weston Cann	Brett Elmont
Shane Fortune	Chad Black	Dave Cheney	Mike Feliz
Michael Hamilton	Christopher Bradford	Kenneth Christensen	John C. Gilbert
Neil Harmon	Jeffrey Broadhead	Andrew J.Cole	Johnny Giles
Eric Harper	Kent Brown	Allen Cutler	David Gingerich
Ronald E. Harper	*Clark Christensen	Erik Felsted	Chris Gyllenskog
Trevor Hart	Blaine Cook	Marco Flores	Stephen Hansen
Scott Jorgensen	Robert Cope	Ben Ford	Victor Hansen
Todd Kindred	Michael Edgel	David Frederickson	Joe Harmer
Michael Lamb	Matt Eyre	David J. Gibb	Chuck Helquist
*Benjamin Layne	John Fee	Tim Griever	Shaun Hicken
Peter C. Mortenson	*Ronald Hahn	Chuck Harlow	*Patrick Hoggan
Jay Powell	Scott Hall	Mark Henrichsen	Garrick Hyde
Nathan Passey	Sean Hart	Aaron Hill	Greg Hyde
Michael Rawlins	Charney Hoffmann	Greg Hoch	Tom Karlinsey
David Remington	Tony Hull	Hugh Hodson	Nate Keller
Paul Ritchie	James Ipson	Taylor B. Holsinger	Dan Kelson
Timothy Ritchie	Marc Kleinkopf	Forrest Hopkins	Matt Kieffer
Michael Sharp	Deren Koldewyn	Brent Hoskisson	Soren Koldewyn
Kent Stuver	Steven Lind	Dan Humpherys	Steele Knudson
Barry VanderVeur	Tim Lott	Zane Kerby	David Lawrence
Michael Wallgren	James Margetts	Jonny Kigin	Gary Lewis
Marc Webb	David Moody	David Knight	Wayne McCandless
Daniel Williams	Scott Mumford	Rand Lewis	Samuel Maddox
Robert Williams	Shawn Nissen	Jeff Lindgren	David Merrell
Darrell Zaugg	Ryan Passey	Mike Loveridge	Bret Naylor
	Jeff Pirente	Nathan Lowry	Darin Prince
	Craig Petrie	Mark Oldham	Jonathan Rhees
	Roy Quackenbush	Chuck Peterson	Randy Robertson
	Mathew Rawlins	Todd Price	Glen Sawyer
	Shawn Richardson	Cameron Rose	Jeff Slade
	Milan Rogers	Scott Shepherd	Evan Smith
	Todd Seamons	Jeff Shumway	Steve Swensen
	Derrek Smith	Shawn Stradley	David Tate
	Jonathan Taylor	Kendall Trump	*Joe Tolley
	Max B. Walker	*Robert Vance	Patrick Trent
	Robert Ward	Jared Wilks	Dustin Wells
			Daniel Whitaker

*BYU Barbershop Ensemble (Rollie Bestor, *Artistic Director*)

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 13, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT ENSEMBLE SERIES

Flute Choir
Elaine Jorgensen, *director*
Kimberly B. Helton, *assistant director*
Rebecca Maughan, *assistant director*

Assisted by:
Robert Jenkins, *string bass*
Chris Smith, *bassoon*
Ed Webecke, *percussion*

Welcome, Welcome		Anonymous
The Last Spring		Edvard Grieg (1843-1907)
The Magic Flute Overture		Wolfgang Amadeus Mozart (1756-1791)
Vacances	Double Quartet	Jacques Castérède (1926-)
Madrigal		Giovanni Palestrina (1525-1594)
Sarabande	Recorder Choir	Henry Purcell (-1664)
Minuet and Dance of the Blessed Spirits from the opera *Orpheus*		Christoph W. von Glück (1714-1787)
Danse Macabre		Camille Saint-Saëns (1835-1921)

Flute Choir ***Double Quartet** ****Baroque Recorder Choir**

Courtney Allen**
Deanna Barney
Adrienne Bioski
Marsi Brown**
Rainey Cardon* **
Jeanne Coleman
Rachael Dalton
Jaroldeen Edwards**
Christin Holyoak
Kimberly Helton* **
Jackie Kephart**
Melanie Morgan
Lois Rasmussen**
April Tsukamoto*
Samantha Williamson*

Dana Allen**
Aleacia Bingham**
Jennifer Brown
Kim Brantley
Mary Kaye Chandler**
Michelle Crane*
Tani Dunn**
Stacy Grover*
Elaine Huff*
Tina Jenkins
Rebecca Maughan**
Kellene Pratt**
Dawn Smith
Tina Wells
Rena Zellner*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 13, 1990 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Berin L. Stephens, *alto saxophone*

Student of Ray Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by:
Jennifer Duerden, *piano*
Shauna Elwood, *piano*

Rapsodie pour Saxophone	Claude Debussy (1862-1918)
Sicilienne pour Saxophone alto et piano	Pierre Louis Lantier (1910-)
Csárdás	Vittorio Monti--Roberts (1868-1922)
Concerto in E-flat Major	Alexander Glazunov (1865-1936)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 13, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT ENSEMBLE SERIES

Flute Choir
Elaine Jorgensen, *director*
Kimberly B. Helton, *assistant director*
Rebecca Maughan, *assistant director*

Assisted by:
Robert Jenkins, *string bass*
Chris Smith, *bassoon*
Ed Webecke, *percussion*

Welcome, Welcome		Anonymous
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Flute Choir ***Double Quartet** ****Baroque Recorder Choir**

Courtney Allen**
Deanna Barney
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Marsi Brown**
Rainey Cardon* **
Jeanne Coleman
Rachael Dalton
Jaroldeen Edwards**
Christin Holyoak
Kimberly Helton* **
Jackie Kephart**
Melanie Morgan
Lois Rasmussen**
April Tsukamoto*
Samantha Williamson*

Dana Allen**
Aleacia Bingham**
Jennifer Brown
Kim Brantley
Mary Kaye Chandler**
Michelle Crane*
Tani Dunn**
Stacy Grover*
Elaine Huff*
Tina Jenkins
Rebecca Maughan**
Kellene Pratt**
Dawn Smith
Tina Wells
Rena Zellner*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 13, 1990 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Berin L. Stephens, *alto saxophone*

Student of Ray Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by:
Jennifer Duerden, *piano*
Shauna Elwood, *piano*

Rapsodie pour Saxophone	Claude Debussy (1862-1918)
Sicilienne pour Saxophone alto et piano	Pierre Louis Lantier (1910-)
Csárdás	Vittorio Monti--Roberts (1868-1922)
Concerto in E-flat Major	Alexander Glazunov (1865-1936)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 14, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Ruth Marguerite Christensen
mezzo-soprano

Student of Shirley Westwood

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by:
James Margetts, *piano*
Jim Hardy, *cello*
Chad Staten, *harpsichord*

I

Cantata for voice, cello and keyboard — Alessandro Scarlatti (1660-1725)
- Aria: L'armi crudeli e fiere
- Recitative: Per far creder Tiranni
- Aria: Se un volto t'alletta
- Recitative: E ver, che più si miran le pupille
- Aria: Non fù d'Amor la face

Jim Hardy, *cello*
Chad Staten, *harpsichord*

II

Fêtes galantes II — Claude Debussy (1862-1918)
- Les ingénus
- Le faune
- Colloque sentimental

III

Four Tolstoi poems (sung in Russian) — Pyotr Il'yichTchaikovski (1840-1893)
- Softly the soul flew heavenward, op. 47, no. 2
- Believe me not, my friend, op. 6, no. 1
- It was in the early spring, op. 38, no. 2
- Amid the din of the ball, op. 38, no. 3

IV

Cinco canciones negras — Xavier Montsalvatge (1912-)
- Cuba dentro de un piano
- Punto de habanera
- Chévere
- Canción de cuna para dormir a un negrito
- Canto negro

V

Madam to you — Elie Siegmeister (1909-)
- Madam and the Census Man
- Madam and the Minister
- Mama and Daughter
- Madam and the Rent Man
- Madam and the Fortune Teller
- Madam and the Number Runner
- Madam and the Wrong Visitor

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 14, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Ruth Marguerite Christensen
mezzo-soprano

Student of Shirley Westwood

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by:
James Margetts, *piano*
Jim Hardy, *cello*
Chad Staten, *harpsichord*

I

Cantata for voice, cello and keyboard — Alessandro Scarlatti (1660-1725)
- Aria: L'armi crudeli e fiere
- Recitative: Per far creder Tiranni
- Aria: Se un volto t'alletta
- Recitative: E ver, che più si miran le pupille
- Aria: Non fù d'Amor la face

Jim Hardy, *cello*
Chad Staten, *harpsichord*

II

Fêtes galantes II — Claude Debussy (1862-1918)
- Les ingenus
- Le faune
- Colloque sentimental

III

Four Tolstoi poems (sung in Russian) — Pyotr Il'yichTchaikovsky (1840-1893)
- Softly the soul flew heavenward, op. 47, no. 2
- Believe me not, my friend, op. 6, no. 1
- It was in the early spring, op. 38, no. 2
- Amid the din of the ball, op. 38, no. 3

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- Madam and the Rent Man
- Madam and the Number Runner
- Madam and the Wrong Visitor

BYU Performing Arts Series

presents

Utah Symphony Orchestra

Joseph Silverstein, *conductor*

ELMAR OLIVIERA, *violin*

Thursday, November 15, 1990 - 7:30 p.m.
deJong Concert Hall

Symphony No. 91 in E-flat Major — Franz Joseph Haydn (1732-1809)

Largo--Allegro assai
Andante
Menuet e Trio: Un poco Allegretto
Finale: Vivace

Concerto for Violin and Orchestra — Benjamin Lees (1924-)

Andante con moto
Adagio
Allegro giusto

Elmar Oliveira, *violin*

INTERMISSION

Symphony No. 2 in D Major, op. 73 — Johannes Brahms (1833-1897)

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino) - Presto ma non tanto - Tempo I - Presto ma non assai - Tempo I
Allegro con spirito

The following books, records and additional listening selections are suggested for those audience members who would like to further explore the music of tonight's composers. The recordings are chosen from the *Opus/Schwann Guide*, the publication which lists all currently available discs, tapes and CDs.

Two interesting and informative books for the general reader are *The Lives of the Great Composers* by Harold C. Schonberg (Norton) and *Greene's Biographical Encyclopedia of Composers* by David Mason Greene (Doubleday). Both are eminently readable, and make fine additions to the book shelf as guides to home listening and preparation for concerts. Most of the composers on this season's schedule are included in these enjoyable volumes. Check your local library for these and other selections, and further information.

Suggestions for further exploring the music of this concert's composers:

HAYDN. *Haydn. A Documentary Study*, by H.C. Robbins Landon (Rizzoli, 1981).

Recordings: Davis/Concertgebouw Orchestra (Philips 410390); Jones/Little Orchestra of London (Nonesuch 71191).

Further listening: Cello Concertos in C and D, Trumpet Concerto, *The Creation*, Symphonies Nos. 45, 88, 92, 94, 100, 101, 103 and 104.

LEES. The following orchestral works of Benjamin Lees are currently available on commercial recordings: Concerto for Orchestra (Louisville First Edition S-665); Concerto for String Quartet and Orchestra (CRI S-451); *Prologue, Capriccio & Epilogue* (CRI SD-140); Symphony No. 3 (Louisville First Edition 752).

BRAHMS. *Brahms*, by Peter Latham (J.M. Dent, 1948).

Recordings: Bernstein/Vienna Philharmonic (Deutsche Grammophon 410082); Solti/Chicago Symphony (London 414478); Walter/Columbia Symphony (CBS 42021); Giulini/LosAngeles Philharmonic (Deutsche Grammophon 400066); Dohnányi/Cleveland Orchestra (Teldec 44005); Karajan/Derlin Philharmonic (Deutsche Grammophon 423142); Szell/Cleveland Orchestra (CBS 37776); Järvi/London Philharmonic (Chandos 1335).

Further listening: *Academic Festival* and *Tragic Overtures; Variations on a Theme of Haydn*; Violin Concerto; Piano Concerto Nos. 1 and 2; Symphonies No. 1, 3 and 4.

Symphony No. 91 in E-flat Major
Franz Joseph Haydn (1732-1809)

Composed in 1788.

By 1786, Haydn's fame in Paris was immense. Claude-François-Marie Rigoley, Comte d'Ogny, one of the directors of *Les Concerts de la Loge Olympique*, sought to capitalize on the composer's stellar Parisian popularity by commissioning from him a series of six symphonies (Nos. 82-87) for his ensemble's performance. The *Olympique* concerts, the chief competitor in those pre-Revolution years of the famed *Concert Spirituel*, were elegant affairs often attended by ladies and gentlemen from the court at Versailles, and even on occasion by Marie Antoinette herself. The success of Haydn's new symphonies in Paris was complete. Luigi Cherubini, just arrived in Paris from Italy, played among the first violins in 1787, when the pieces were apparently heard for the first time, and he reported on the mutual rapture over the music shared by players and audiences alike.

In 1788 d'Ogny asked Haydn to contribute three more items to the *Olympique* repertory, and the composer set to work on the Symphonies Nos. 90, 91 and 92 ("Oxford"). Just as he was undertaking the commission for Paris, Haydn received another order for three symphonies from Krafft-Ernst, Prince of Oettingen-Wallerstein in southern Germany. Being severely pressed for time (and short of money because of his poor ability as a financial manager - he kept giving it away to needy relatives - and his wife's spendthrift habits), Haydn tried a little shady business dealing to satisfy both of his clients. Having sent the full manuscript score with an appropriate dedication to d'Ogny, he then shipped a set of parts without score to Krafft-Earnst. In those days, a commission usually carried with it exclusive performance rights for a period of time, and the German Prince was understandably upset when he discovered that his symphonies had already been performed to much acclaim several hundred miles away (That Haydn also sold these works to another patron, one Herr von Kees in Vienna, only exacerbated the uncomfortable situation). The Prince's agent convinced him that Haydn meant no harm by the incident, however, and Oettingen-Wallerstein found forgiveness in his heart. When Johann Peter Salomon snared Haydn from Vienna to give the first series of London concerts in 1791, the Prince invited the entourage to stop at his castle on the way to England, and he reportedly extended every courtesy to the famed musician.

The Symphonies Nos. 90-92 fall between the superb sets that Haydn wrote for Paris (Nos. 82-87) and London (Nos. 93-104), and share their consummate mastery of technique and expression. That Haydn thought these works of comparable stature is shown by the fact that he took them along for performance during his first London visit. (He forgot the parts for No. 91, however, and wrote to Frau von Genzinger in Vienna to post them to him in London as quickly as possible.) The Symphony No. 91 in E-flat Major follows the four traditional movements of the Classical genre (weighty sonata-allegro; lyrical slow movement; dance-like minuet; vivacious finale), but Haydn also explored in this work one particular technique that became integral to the Romantic music of the following century: the contrast of bright, major-tonality diatonicism with brooding, affective chromaticism, a quality he may well have learned from the works of his young friend Wolfgang Amadeus Mozart. The first movement's opening theme, ingeniously constructed to allow the upper and lower strings to mirror each other's melodic direction, hints of some of the chromatic adventures to come, especially in the curious unison passage of wide intervals near the end of the exposition and the harmonic peregrinations of the development section. The *Andante* is a set of variations on a melody that proceeds in the most genteel manner until the basses propose an almost Beethovenian side-step into an unexpected key. The movement ends as a sort of 18th-century twittering machine, with trills spread across the full orchestra, as though the music's mainspring were about to crack. Even the *Minuet*, the most formally predictable of all Classical genres, has some surprising harmonic touches in its mid-regions. The finale, though high-spirited and bubbling, does not completely dispel the work's antithesis of diatonicism and chromaticism, its contrasts of light and shadow. H.C. Robbins Landon has called the Symphony No. 91 "bright and warm-hearted", but it also holds many measures that look forward to the music of the following generation of Romanticists.

Concerto for Violin and Orchestra
Benjamin Lees (born in 1924)

Composed in 1958.
Premiered in 1963 in Boston, conducted by Erich Leinsdorf with Henryk Szeryng as soloist.

Benjamin Lees is one of America's most distinguished composers. Born in Manchuria of Russian parents, he was brought to California as an infant, and studied piano during his early years. After military service in World War II, he undertook his professional training at the University of Southern California in Los Angeles, where he studied with Halsey Stevens, Ingolf Dahl and Ernst Kanitz, and privately with George Antheil. He received a Fromm Foundation Award in 1953, and a Guggenheim Fellowship the following year which allowed him to work in Europe. Determined to forge his own style, he remained away from the European academic centers where many American composers had studied, and spent his time instead in Longpontsur-Orge (France), Vienna and Helsinki. He returned to America in 1962 as an accomplished composer with an opera, two symphonies, two concertos, numerous orchestral works and much chamber and vocal music to his credit. Upon his return, he joined the faculty of the Peabody Conservatory in Baltimore, and later taught at Queens College and the Manhattan School of Music in New York. He continues to compose, and has fulfilled many important commissions, with successful performances by most of America's major orchestras.

Lees' creative output is largely concentrated in the instrumental genres. Though he has produced two operas and several vocal works with orchestral accompaniment, his most important compositions are four symphonies (the most recent of which, the Symphony No. 4, "Memorial Candles," was written in 1985 to commemorate the fortieth anniversary of the end of the Holocaust), two piano concertos, concertos for oboe, violin, viola and brass choir, the Variations for Piano and Orchestra, numerous independent orchestral compositions, four piano sonatas, and considerable chamber music for wind and brass instruments. Of the music of Benjamin Lees, Niall O'Loughlin wrote, "[It displays] a noticeable absence of avant-garde technical means due in the main to a passionate musical sincerity and a practical belief in the universal communicability of music. His is not popular music - far from it - but it speaks in the language of now vigorous, now relaxed rhythms, sharply etched harmonies and, above all, broad formal shapes, controlled by the mastery of the art of symphonic movement....In short, his work has the mark of a true artist, one who has chosen to follow none of the currently accepted paths, but to forge his own individual trail in accordance with his artistic nature."

Concerning his Concerto for Violin and Orchestra, written in France in 1958, the composer supplied the following comments:

"[The Violin Concerto] could be categorized as Classic in spirit. Unlike the Classical concerti, wherein the outer movements are fast, however, this work has two slow movements. Further, whereas most slow movements contain two subjects, the *Adagio* of this Concerto deals primarily with one basic theme, which undergoes permutations and several developments. In all other respects, however, this work clings to the Classical form, since the first movement is in sonata form and the finale is a rondo.

"The main subject of the first movement is broad, stately and brooding, with a highly lyrical second subject playing an important role throughout. The tempi and rhythms are never constant, and there is a constant undercurrent of tension, with unexpected changes in dynamics and meters.

"The principal subject of the second movement is a high, arching theme, stated throughout the movement in varying contexts and developments. Even the introductory dialogue between two flutes is later used for development. Two episodes of a rather unusual and highly fanciful nature make their appearance in this movement, and, indeed, one can safely describe the movement as a lyrical flight of fancy.

"The finale is a complex, driving rondo, replete with cross-rhythms, shifting meters and sudden climaxes. Four themes are closely intertwined, and dart in and out of the picture with speed and thrust. The mood of the movement is one of exhilaration and driving energy, sarcasm and humor, and in this spirit the work comes to a close with one great final outburst."

Symphony No. 2 in D Major, op. 73
Johannes Brahms (1833-1897)

Composed in 1877.
Premiered on December 30, 1877 in Vienna, conducted by Hans Richter.

"The new symphony is merely a 'sinfonia', and I shall not need to play it for you beforehand. You have only to sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass, fortissimo and pianissimo, and you will gradually gain a vivid impression of my latest work." With the premiere of his pastoral Second Symphony only a month away, Brahms served up a red herring in early November to his friend, correspondent and supporter Elisabet von Herzogenberg to playfully mislead her about the character of this lovely work. He tossed another false clue to Clara Schumann when he told her that the halcyon first movement was "quite elegiac in character", and, again to Elisabet, that so sad a piece would require the orchestra to play with crepe bands on their sleeves and the printed score would have to be bordered in black. "The new Symphony is so melancholy that you will not be able to bear it," he told his publisher, Fritz Simrock. Such statements are characteristic of Brahms both in their eccentric, sometines cranky humor, and their reticence to divulge any information about a work that had not been publicly displayed. He was always reluctant to discuss or even mention new pieces to anyone, even to such trusted friends as Clara Schumann (Clara begged him for years to complete his First Symphony without knowing that the project was almost constantly on his mind and on his desk during the time). He usually destroyed all his drafts and tentative sketches for a finished composition so that his preliminary thoughts and working procedures would remain a mystery. (What music might he have considered that never came to fruition? One fascinating report, for example, had him working on a ragtime piece near the end of his life, but this information remains unsubstantiated.) He refused to be disturbed while composing. Once, a youthful admirer, unable to gain an audience with Brahms, set up a ladder to climb to the composer's second-story window to deliver his encomium. Brahms, deep in work and detesting any distraction, angrily threw the ladder from the sill, causing the young man no little harm. It is because of such secretiveness that little is known about the actual composition of the Second Symphony.

In the summer of 1877, Brahms repaired to the village of Pörtschach in the Carinthian hills of southern Austria. He wrote to a Viennese friend, "Pörtschach is an exquisite spot, and I have found a lovely and apparently pleasant abode in the Castle! You may tell everybody this; it will impress them...The place is replete with Austrian cosiness and kindheartedness." The lovely country surroundings inspired Brahms' creativity to such a degree that he wrote to the critic Eduard Hanslick, "So many melodies fly about, one must be careful not to tread on them." Brahms collected from the gentle Pörtschach breezes a surfeit of beautiful music for his Second Symphony, which was apparently written quickly during that summer - a great contrast to the fifteen-year gestation of the preceding symphony. He brought the manuscript with him when he returned to Vienna at the end of the summer, and played it at an informal gathering in a four-hand piano version with Ignaz Brüll in September. Brahms kept the true nature of the piece from the friends who were not at that gathering, and he was delighted by their surprised response at the public premiere late in December.

Brahms' misleading statements depicting the Second Symphony as a tragic work were plausible in view of the stony grandeur of its predecessor. The premiere audience had every expectation of hearing a grand, portentous statement similar in tone to the First Symphony, but was treated instead to the composer's most gentle and sun-dappled music. After their initial befuddlement passed, they warmed to the occasion as the performance progressed, and such was their enthusiasm at the end that they demanded an encore of the third movement. Brahms himself allowed, "[The work] sounded so merry and tender, as though it were especially written for a newly wedded couple." Early listeners heard in it "a glimpse of Nature, a spring day amid soft mosses, springing woods, birds' notes, and the bloom of flowers." Richard Specht, the composer's biographer, found it "suffused with the sunshine and warm winds playing on the waters." Comparisons with Beethoven's "Pastoral" Symphony were inevitable, though Brahms never revealed any specific programmatic intention rippling among these notes. Despite its exploration of a new, gentler world of emotions, the work displays again the peerless technical mastery that marked the First Symphony. The conductor Felix Weingartner thought it the best of the four symphonies: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." To which critic Olin Downes added, "In his own way, and sometimes with long sentences, he formulates his thought, and the music has the rich chromaticism, depth of shadow and significance of detail that characterize a Rembrandt portrait."

Its effortless technique, rich orchestral writing and surety of emotional effect make this composition a splendid sequel to Brahms' First Symphony. The earlier work, probably the best first symphony anyone ever composed, is filled with a sense of struggle and hard-won victory, an accurate mirror of Brahms' monumental efforts over many years to shape a worthy successor to Beethoven's symphonies ("You have no idea how it feels to hear behind you the tramp of a giant like Beethoven," Brahms lamented). The Second Symphony, while at least the equal of the First in technical mastery, differs markedly in its mood, which, in Eduard Hanslick's words, is "cheerful and likable...[and] may be described in short as peaceful, tender, but not effeminate." So taken aback by the work's pastoral quality was the Leipzig critic Dörffel that he wrote of the performance conducted by the composer in his city only two weeks after the Viennese premiere, "We require from him music that is something more than simply pretty...when he comes before us as a symphonist." Though this Symphony is more "simply pretty" than any other of Brahms, there is also a rich emotional vein and inevitable structural logic that motivates the music. It is understandable that, of the four he wrote in the genre, this one has probably had, over its history, the most performances.

The Symphony opens with a three-note motive, presented softly by the low strings, which is the germ seed from which much of the thematic material of the movement grows. The horns sing the principal theme, which includes in its third measure, the three-note motive. The sweet second theme is given in duet by the cellos and violas. The development begins with the horn's main theme, but is mostly concerned with manipulations of the three-note motive around which Brahms accumulates some stormy emotional sentences. The placid mood of the opening returns with the recapitulation, and remains largely undisturbed until the end of the movement.

The second movement plumbs the deepest emotions in this Symphony. Many of its early listeners found it difficult to understand because they failed to perceive that, in constructing the four broad paragraphs that comprise the Second Symphony, Brahms found it necessary to balance the radiant first movement with music of thoughtfulness and introspection in the second. This movement actually covers a wide range of sentiments, shifting, as it does, between light and shade - major and minor. Its form is sonata-allegro, whose second theme is a gently syncopated strain intoned by the woodwinds above the cellos' pizzicato notes.

The following *Allegretto* is a delightful musical sleight-of-hand. The oboe presents a naive, folk-like tune in moderate triple meter as the movement's principal theme. The strings take over the melody in the first Trio, but play it in an energetic duple-meter transformation. The return of the sedate original theme is again interrupted by another quick-tempo variation, this one a further development of motives from Trio I. A final traversal of the main theme closes this delectable movement.

The finale bubbles with the rhythmic energy and high spirits of a Haydn symphony. The main theme starts with a unison gesture in the strings, but soon becomes harmonically active and spreads through the orchestra. The second theme is a broad, hymnal melody initiated by the strings. The development section, like that of many of Haydn's finales, begins with a statement of the main theme in the tonic before branching into discussion of the movement's motives. The recapitulation recalls the earlier themes, and leads with an inexorable drive through the triumphant coda (based on the hymnal melody) to the brazen glow of the final trombone chord.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 15, 1990 - 7:30 p.m.
Provo Tabernacle

CÉSAR FRANCK ORGAN RECITAL SERIES

Dr. Parley L. Belnap, *organ*
Dr. Richard L. Elliot, *organ*

THE MAJOR ORGAN WORKS OF CÉSAR FRANCK (1822-1890)

Pièce pour Grand Orgue (1854)

Fantaisie in C, op. 16 from *Six pièces*, (1862)

PARLEY L. BELNAP, *organ*

Pastorale, op. 19 from *Six pièces*, (1862)

Prière, op. 20 from *Six pièces*, (1862)

Final, op. 21 from *Six pièces*, (1862)

RICHARD L. ELLIOTT, *organ*

BRIGHAM YOUNG UNIVERSITY
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 16, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY SYMPHONIC BAND
Donald Peterson, *director*

Pas Redoublé	Camille Saint-Saëns--Frackenpohl (1835-1921)
A Symphonic Prelude Based on "Black is the Color of My True Love's Hair"	Alfred Reed (1921-)
Scenes from *"The Louvre"* I. The Portals II. Children's Gallery III. The Kings of France IV. The Nativity Paintings V. Finale	Norman Dello Joio (1913-)
Prelude and Fugue in F Minor	Houston Bright (1916-1968)

INTERMISSION

Purple Carnival March	Harry L. Alford (1881-1945)
Praetorius Suite Courante Spagnoletta Gavotte Volte	Jan Bach (1937-)
Selections from *"The Phantom of the Opera"*	Andrew Lloyd Webber-Barker
Music for Winds and Percussion	Elliot A. Del Borgo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 16, 1990 - 7:30 p.m.
Madsen Recital Hall

JAZZ COMBOS
Brian Harker and Tom Clark, *directors*

Musicians

Tuesday/Thursday 11:00 Combo:
Ralph Nunn, *alto saxophone*
Glenn McGettigan, *tenor saxophone*
Lyle Durland, *piano*
Robert Jenkins, *bass*
Alan Winkel, *drums*

Tuesday/Thursday 12:00 Combo:
Shane Chavez, *trumpet*
Berin Stephens, *alto/tenor saxophones*
Matt Corey, *trombone*
Carrie Streeter, *piano*
Dave Wilbur, *bass*
Steve Cox, *drums*

Songs to be selected from

Stolen Moments	Oliver Nelson (1932-1975)
I Hope They Call Me on a Mission	Arr. by Berin Stephens
St. Thomas	Sonny Rollins (1930-)
Blue Monk	Thelonious Monk (1920-1982)
Why Wait	Thelonious Monk
Just Friends	John Klenner
Straight, No Chaser	Thelonious Monk
Maiden Voyage	Herbie Hancock (1940-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 17, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BYU Brass Choir and Percussion
BYU Trombone Choir
Dan Bachelder, *director*

BYU Percussion Ensemble
Ron Brough, *director*

Yankee Doodle — Don Hannah (1922-)

Percussion Ensemble

O Sacred Head — Johann Sebastian Bach-Hanson (1685-1750)

Toccata — Girolamo Frescobaldi-Kagarice (1583-1643)

Suite for Trombone — Gordon Jacob (1895-)

I Intrada
II Sarabanda
III Alla Marcia
IV Spirituale
V Finale Alla Fuga

Trombone Choir

Symphony No. 9
Scherzo — Ludwig van Beethoven-Farberman (1770-1827)

Percussion Ensemble

BYU Brass Choir and Percussion

Cornets:
- Philip Kersh
- Barry Hillam
- Richard Tate
- Vincent Burgoyne
- Dawn Gifford

Trombones:
- Bret Cook
- Lyle Durland
- Alina Gardner

Percussion:
- Kathleen Glew
- Corey Simpson

Horns:
- Heidi Trefethen
- Tara Farmer
- Valree Randall
- Michael Richards
- Renee Toro

Euphonium:
- Michael Roberts

Tuba:
- Paul Evans

BYU Trombone Choir

- Bret Cook
- Brian Pyper
- Lyle Durland
- Kurt Penfold
- Paul Shawcroft
- David Pine
- Curtis Winters
- Brian Gibson, *bass trombone*
- Mike Roberts, *bass trombone*
- Carl Hammer
- William Findlay
- Eric Moulton
- Bradley Wells
- Alina Gardner
- Ben Flower
- Les Moyes
- Samuel J. George

BYU Percussion Ensemble

Yankee Doodle
- Dan Day
- Steve Cox
- Kathleen Glew
- Jason Willard

Beethoven's 9th
- Kathleen Glew
- Eric Nunamaker
- Mikel Poulsen
- Ed Webecke
- Rone Sparrow
- Corey Simpson
- Ted Hunter
- Jason Willard

Canzon duodecimi toni — Giovanni Gabrieli (1553-1612)

Symphony from *The Fairy Queen*, Act IV — Henry Purcell-Smith (1658-1695)

Allegro Marziale - Canzona
Largo
Allegro Maestoso

Procession of the Nobles — Nikolay Rimsky-Korsakov-Snell (1844-1908)

Londonderry Air — John Iveson

Bret Cook, *soloist*

Commemorative Fanfare — John Cheetham

BYU Brass Choir and Percussion

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 20, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL SERIES

Susan K. Olsen
piano

Student of Marlene Bachelder

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in G Major, BWV 860 — Johann Sebastian Bach (1685-1750)

Sonata in C Major, K. 330 — Wolfgang Amadeus Mozart (1756-1791)

Allegro--Moderato
Andante cantabile
Allegretto

Polonaise in C-sharp Minor, op. 26, no. 1 — Fryderyk Chopin (1810-1849)

Seven op. 30 — Robert Muczynski (1929-)

Allegro giocoso
Allegro--Moderato
Andante espressivo
Animato
Allegro--Vivace
Adagio
Allegro con brio

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 27, 1990 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA
Clyn D. Barrus, *director*

Music from the *Midsummer Night's Dream* — Felix Mendelssohn (1809-1847)

- Overture
- Intermezzo
- Scherzo
- Wedding March

Petite Suite — Claude Debussy (1862-1918)

- En Bateau
- Cortege
- Menuet
- Ballet

Classical Symphony, op. 25 — Sergey Prokofiev (1891-1953)

- Allegro con brio
- Larghetto
- Gavotte
- Finale, Molto vivace

STRING SEATING FOR CHAMBER ORCHESTRA

FIRST VIOLIN

*Judy Fletcher
Paul Abegg
Kirstan Harris
Jennifer Dutton
Becky Rogers
Amy Jacob
Cybèle Stevenson
Mindy Probst
Alisyn Rogerson
Timothy Dutton

SECOND VIOLIN

*Martha Thompson
Marinda Peterson
Jackie Coleman
Annette Tenney
Susanna Wrathall
Susan Midgley
Ken Rogerson

VIOLA

*Nancy Call
Sharon Lynn Dunning
Claudine P. Bigelow
Lee Ann Morgan
Martha Powley

CELLO

*Jim Hardy
Nicole P. Jackson
Curtis Davis
Monika Rosborough
Hans Twitchell

BASS

*Darrin Howell
Thom Herlin
Greg Petersen

**Principal*

FLUTE

*Vivian Harmer
*David Cardon

CLARINET

*Madeline LeBaron
*Berkeley Price

TRUMPET

Clif Oram
Paul Kapp

TIMPANI

Steve Cox

OBOE

*Carrie Streeter
*Kristine Spencer

BASSOON

*Christian Smith
Geniel Williams

HORN

*Tim Tsukamoto
*Vincent Bates

**Principal*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 27, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Carol Dean
organ

Student of Douglas E. Bush and Richard L. Elliott

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in G Minor — Nicolaus Bruhns (1665-1697)

Vater unser in Himmelreich
BWV 636 from *Orgelbüchlein* — Johann Sebastian Bach (1685-1750)

Vater unser in Himmelreich — George Böhm (1661-1733)

Toccata and Fugue in F Major, BWV 540 — Johann Sebastian Bach

PAUSE

Sonata No. 4 in B-flat Major, op. 65 — Felix Mendelssohn-Bartholdy (1809-1847)

Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

Sonate II — Paul Hindemith (1895-1963)

Lebhaft
Ruhig bewegt
Fuge: Maßig bewegt, heiter

Three Hymn Settings

Abide with Me, 'tis Eventide	Douglas E. Bush (1947-)
Where Can I Turn for Peace?	Larry Tomkinson (1949-)
All Creatures of Our God and King	Douglas E. Bush

A. Trio
B. Fanfare

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 27, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Robert Nakea
piano

Student of Dr. Irene Weiss Peery

In lieu of Jury Examination

Piano Concerto No. 1 in B-flat Minor, op. 23 Pyotr Il'yich Tchaikovsky (1840-1893)

Andante non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 28, 1990 - 7:30 p.m.
Madsen Recital Hall

GUITAR ENSEMBLE RECITAL

Lawrence Green, *director*
Terrence Nicholson, Gaylon Shafer,
Brendan Terry, Kevin Warnick, Mark Porcaro

Terpsichore — Michael Praetorius (1571-1621)

- Gaillarde
- Gaillarde
- Gaillarde
- Gaillarde
- Spagnoletta
- Volte
- Volte

Going Dutch, op.36 — John Duarte (1919-)

- Windmill
- Pastorale
- March
- Carillon
- Dutch Dance

Sonata in D Major — Christian Gottlieb Scheidler (1752-1815)

- Allegro
- Romanze
- Rondo

Sonata in C Major — Georg Philipp Telemann (1681-1767)

- Grave
- Allegro
- Largo e Staccato
- Allegro

The Entertainer — Scott Joplin (1868-1917)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 28, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT CHAMBER RECITAL

Quintet for Flute, Oboe, Clarinet, Bassoon, and Horn, op. 71 — Ludwig van Beethoven (1770-1827)

Kathleen King, *flute*; Kristine Spencer, *oboe*
Rod McKinnley, *clarinet*; Geniel Williams, *bassoon*
Vince Bates, *french horn*

Sérénade Mélancholique — Robert Clérisse

Quatuor pour Saxophones — F. and M. Jeanjean
Gaieté Villageoise
Doux Paysage
Papillons
Concert sur la Place

Thomas Clark, *soprano saxophone*
Kim Mitchell, *alto saxophone*
Berin Stephens, *tenor saxophone*
Deborah Davenport, *baritone saxophone*

Partita Miniatura — Robert Lichtenberger
Toccata
Pastorale
Finale

Honors Brass Quintet
Phillip Kearsh and Barry Hillam, *trumpet*
Tara Farmer, *french horn*
Bret Cook, *trombone*; Paul Evans, *tuba*

BYU Department of Music

and

Barlow Endowment

presents

DEBORAH KAVASCH

soprano

Thursday, November 29, 1990 - 7:30 p.m.
Madsen Recital Hall

Três Episodios de Animas — Almeida Prado

1. Sinambú
2. Tamanduá
3. Anta

Inner Voices — Frank Stemper

INTERMISSION

Soliloquy — Deborah Kavasch

Bee! I'm Expecting You! — Deborah Kavasch

The Crow and the Pitcher — Deborah Kavasch

Shakti — Beverly Grigsby

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 30, 1990 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Meredith Green
piano

Student of Dr. Irene Peery

Assisted by:
Mayde Taylor, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in G Minor BWV 861 — Johann Sebastian Bach (1685-1750)

Concerto No. 20 in D Minor K466 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Romanze
Rondo

Ballade in F Minor, op. 52 — Fryderyk Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, Friday, & Saturday, November 29-December 1, 1990 - 7:30 p.m.
deJong Concert Hall

"A CELEBRATION OF CHRISTMAS"

BYU Singers
Ronald Staheli, *director*
Concert Choir
Mack Wilberg, *director*
Women's Chorus
Rosalind Hall, *director*
Men's Chorus
Mack Wilberg, *director*
BYU Philharmonic
Clyn Barrus, *director*

I

Ding, Dong Merrily on High (French Carol)	Arr. by Andrew Carter
Deo Gratias, from *A Ceremony of Carols*	Benjamin Britten (1913-1976)
Candlelight Carol	John Rutter (1945-)
The Sleigh	Richard Kountz

Women's Chorus
Rosalind Hall, *director*

II

Gloria ad Modum Tubae — Guillaume Dufay (1400-1474)

Sunny Bank — Peter Hurford

Listen to the Sounds in Heaven (French carol) — Arr. by John Phillips

Mistletoe — Phyllis Wolfe

Silent Night — Arr. by Mack Wilberg

Bryan Slade, *soloist*

Men's Chorus
Mack Wilberg, *director*

III

Sir Christemas — Arthur Benjamin (1893-1960)

Eric Glissmeier, *baritone*

The Holly and the Ivy — Arr. by John Rutter

Mistletoe — Fred Waring and Jerry Toti

University Singers
Ronald Staheli, *director*

INTERMISSION

IV

The Many Moods of Christmas, Suite One — Arr. by Robert Russell Bennett

Good Christian Men, Rejoice
Pat-a-Pan
O Come All Ye Faithful

Concert Choir and Philharmonic Orchestra

V

Come, All Ye Shepherds (Bohemian Carol) — Arr. by Dan Kallman

A Child is Born Today — Walter Pelz
Vivian Harmer and Elaine Huff, *flutes*

Glory to God, from *The Christmas Story* — Ron Nelson (1929-)

Concert Choir
Mack Wilberg, *director*

VI

Die Natali (Chorale Preludes for Christmas) — Samuel Barber (1910-1985)

Philharmonic Orchestra
Clyn Barrus, *director*

VII

Hark! the Herald Angels Sing

The audience is invited to join the choir and orchestra.

1. *Hark! the herald angels sing, Glory to the newborn King!*
Peace on earth and mercy mild, God and sinners reconciled!
Joyful, all ye nations, rise; Join the triumph of the skies;
With th'angelic host proclaim, Christ is born in Bethlehem!
Hark! the herald angels sing, Glory to the newborn King!

2. *Hail! the heav'n-born Prince of Peace! Hail! the Son of Righteousness.*
Light and life to all he brings, Ris'n with healing in his wings.
Mild he lays his glory by, Born that man no more may die;
Born to raise the sons of earth, Born to give them second birth.
Hark! the herald angels sing, Glory to the newborn King!

Away in a Manger — Arr. by Mack Wilberg

Psalm 148 — Gustav Holst (1874-1934)

Combined Choirs and Philharmonic Orchestra

Joy to the World

The audience is invited to join the choir and orchestra.

1. *Joy to the world, the Lord is come; Let earth receive her King!*
   Let ev'ry heart prepare him room, And Saints and angels sing....

2. *Rejoice! Rejoice when Jesus reigns, And Saints their songs employ,*
   While fields and floods, rocks, hills, and plains, Repeat the sounding joy....

3. *No more will sin and sorrow grow, Nor thorns infest the ground;*
   He'll come and make the blessing flow, Far as the curse was found....

4. *Rejoice! Rejoice in the Most High, While Israel spreads abroad,*
   Like stars that glitter in the sky, And ever worship God....

In response to a flood of requests, we are pleased to announce the availability of a new cassette recording, "A Celebration of Christmas." For your holiday pleasure, this new release features 90 minutes of the best Christmas performances from 1987 to 1989 by the four choirs on tonight's program. The tape has been professionally produced and will be for sale at both ends of the gallery following tonight's concert.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 1, 1990 - 6:00 p.m.
Madsen Recital Hall

TUESDAY/THURSDAY 10:00 JAZZ COMBO

Brian Harker, *director*
Amie Cobabe, *alto saxophone*
David Green, *trumpet*
Jon Armstrong, *piano*
Tim Duttin, *bass*
Chris Moore, *guitar*
Alan Winkel, *drums*

Songs to be selected from:

Footprints	Wayne Shorter (1933-)
Joshua	Victor Feldman (1934-1987)
Corcovado	Antonio Carlos Jobim (1927-)
Witchhunt	Wayne Shorter
Peri's Scope	Bill Evans (1929-1980)
This I Dig of You	Hank Mobley (1930-1986)
Summertime	George Gershwin (1898-1937)
Speedball	Lee Morgan (1938-1972)
Melancholia	Wynton Marsalis (1961-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 1, 1990 - 3:00 p.m.
Madsen Recital Hall

STUDENT RECITAL SERIES

Julie Partridge
mezzo-soprano

Student of Shirley Westwood

Assisted by:
Alyson Wright, *piano*

In lieu of Jury Examination

La regata veneziana — Gioachino Rossini (1792-1868)

1. Anzoleta avanti la regata
2. Anzoleta co passa la regata
3. Anzoleta dopo la regata

Im Frühling (Schulze) — Franz Schubert (1797-1828)

Die Rose (Schlegel) — Franz Schubert

Die Männer sind mechant! (Seidl) — Franz Schubert

Cinq poèmes de Max Jacob — Francis Poulenc (1899-1963)

1. Chanson Bretonne
2. Cimetière
3. La petite servante
4. Berceuse
5. Souric et Mouric

Emily Dichinson Songs — Vincent Persichetti (1915-1987)

Out of the Morning
I'm Nobody
When the Hills Do
The Grass

The Lordly Hudson (Goodman) — Ned Rorem (1923-)

My Papa's Waltz (Roethke) — Ned Rorem

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

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Madsen Recital Hall

STUDENT RECITAL SERIES

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Assisted by:
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My Papa's Waltz (Roethke) — Ned Rorem

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 1, 1990 - 9:00 p.m.
Madsen Recital Hall

HONORS BRASS QUINTET

Phillip Kersh, *trumpet*
Barry Hillam, *trumpet*
Tara Farmer, *french horn*
Bret Cook, *trombone*
Paul Evans, *tuba*

Sonata No. 5 — Johann Pezel--Marken and Baen (1639-1694)

- Allegro Moderato
- Adagio
- Allegro

Battle Suite — Samuel Scheidt--Jones (1587-1654)

- Galliard Battaglia
- Courant Dolorosa
- Canzon Bergamasque

Caro Dolce Ben Mio — Andrea Gabrieli--Swainhart (1510-1586)

Percy Grainger Suite — Percy Grainger--Keines (1882-1961)

- Lisbon
- Sussex Mummer's Christmas Carol
- Six Dukes Went a-Fishin'
- As Sally Sat A-Weeping

Partita Miniatura — Robert Lichtenberger

- Toccata
- Pastorale
- Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday & Thursday, December 4 & 6, 1990 - 8:00 p.m.
Madsen Recital Hall

SONGWRITER SHOWCASE
Featuring songs by students of Music 186
Ron Simpson, *director*

Tonight's program is a songwriter showcase modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of their peers and record industry and publishing professionals.

Many of tonight's students are showing their "first song ever", while others have considerable experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniment may be either live or prerecorded.

--Ron Simpson, *director*

Performance order will be announced from the following lists:

(Dec 4 program)

Jason Archibald
Traci Atwood
Brenda Bowles
John Brady
Kevin Burdick
Torrey Clements
Jeremy Johnston
Aaron Merrill
Chad Perry
Bethanie Post
Jeremy Reynolds
Dayne Robins
Blaine Sundrud
James Thomas
Nathan Waite
Kelly Watson
Jeffery Whiting
David Wilson

(Dec 5 program)

Julia Allen
Charles Baker
Chris Bradford
Andrew Cole
Debbie Davenport
Trina Folkman
Monte Garrett
Rob Gerlach
David T. Hayward
Erik Howes
Martin Hughes
Michael Jordan
Courtney King
Tom Kratochvil
David Ladle
Jamee Nordhoff
Burt Rojas
Gaylon Shafer
Michelle Stark
Alden Taylor
Peter Urmston

Music 186 is offered by the Media Music Area, Department of Music.
Other song-related courses are:

Music 386R	Advanced Songwriting
Music 389R	Projects in Music for Media

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 4, 1990 - 7:30 p.m.
deJong Concert Hall

WIND SYMPHONY
David Blackinton, *director*

Overture for Band	John Heins
Themes from "Green Bushes"	Percy Aldridge Grainger--Daehn (1882-1961)
Chester - Overture for Band	William Schuman (1910-)
Rhosymedre	Ralph Vaughan Williams--Beeler (1872-1958)
Folk Dances	Dmitry Shostakovich (1906-1975)
Dixie	Morton Gould (1913-)
Golden Gate	Edwin Franko Goldman (1878-1956)

INTERMISSION

Serenade for Winds, op. 7	Richard Strauss (1864-1949)
Symphony for Band	Jerry Bilik (1933-)

Allegro vivace
Andante
Andante maestoso--Allegro ritmico

WIND SYMPHONY

Flute
Janice Gill
Kathleen King
Holly Shipley
Rebecca Maughan, *piccolo*

Oboe
Kristine Spencer
Debbi Goyack

Clarinet
Berkeley Price
Madeline LeBaron
Brian Martin
Kimberly Magee
Mindy Gould, also *e-flat clarinet*
Wendy Tams, also *e-flat clarinet*
Valinda Dorny
Sonia Hirst
DB Long, *bass clarinet*
Patricia Henderson, *contrabass clarinet*

Bassoon
Christian Smith
Geniel Williams

Saxophone
JoEllen Turley
Berin Stephens
Thomas Clark
Chad King

Trumpet
Chris Taylor
Phil Kersh
Kevin Griggs
David Green
Rulon Baron Hillam
Richard Tate

French Horn
Wendy Henson
Michael Richards
Valree Randall
Stephen Bunker

Trombone
Carl Hammer
William Findlay
Alina Gardner

Euphonium
Laura Towner

Tuba
Matt Newville
Paul Green

Percussion
Jason Willard
Mikel Poulsen
Shari Southworth
Rone Sparrow

BRIGHAM YOUNG UNIVERSITY

presents

INTO THE WOODS

Music and Lyrics by
STEPHEN SONDHEIM

Book by
JAMES LAPINE

Settings and Lighting Designed by
RUSS BORSKI

Costumes Designed by
ANN HOULD-WARD

Costumes based on Original Concepts by
PATRICIA ZIPPRODT & ANN HOULD-WARD

Sound Design by
TOM BOTHOF

Costumes Coordinated by
JEFFREY KELLY

Choreography by
JANET LOUER

Musical Direction by
CRAIG LUCKHAUPT

Originally Directed on Broadway by
JAMES LAPINE

Directed by
VICTORIA BUSSERT

Executive Producer
DEBORAH DENENBERG

Produced on Broadway by
Heidi Landesman Rocco Landesman Rick Steiner
M. Anthony Fisher Frederick H. Mayerson Jujamcyn Theaters
Originally Produced by the Old Globe Theater, San Diego, California

INTO THE WOODS is presented through special arrangement with
Music Theatre International – 545 Eighth Avenue – New York, NY 10018

Exclusive Tour Direction by Mainstage Management International, Inc.

This Production of INTO THE WOODS
was originally produced by Pegasus Players, Chicago, IL

OCTOBER 31, NOVEMBER 1 & 2, 1990 7:30 p.m.
de Jong Concert Hall, Harris Fine Arts Center

CAST OF CHARACTERS

Narrator	JASON SINGER
Cinderella	TINA GLUSCHENKO
Jack	ROB DORN
Baker	SCOTT CALCAGNO
Baker's Wife	JANE BLASS
Cinderella's Stepmother	KAREN SHERIDAN
Lucinda	SUSAN BOLDT
Florinda	CARA NEWMAN
Jack's Mother	SARA MINTON
Little Red Riding Hood	GINA VALENTINE
Witch	KELLY ELLENWOOD
Cinderella's Mother	CATHERINE HANDY
Mysterious Man	JASON SINGER
Wolf	SCOTT MIKITA
Rapunzel	HEIDI HELLER
Rapunzel's Prince	STEVE WALLEM
Granny	CATHERINE HANDY
Cinderella's Prince	SCOTT MIKITA
Steward	RUSSELL ALAN ROWE
Giant's Voice	CATHERINE HANDY
Snow White	KRISTINA MARTIN
Sleeping Beauty	JENNIFER WEAVER

MUSICIANS

Conductor	CRAIG LUCKHAUPT
Keyboards, Trumpet	GENE DELUCA
Keyboards	MARY CLARE CADIEUX
Percussion	ANDREW JONES

UNDERSTUDIES

Baker (Scott Mikita), Baker's Wife (Karen Sheridan), Witch (Jane Blass),
Cinderella (Kristina Martin), Jack (Russell Alan Rose),
Red Riding Hood (Heidi Heller)

Understudies never substitute for listed players unless a specific
announcement for the appearance is made at the time of the performance

MUSICAL NUMBERS

ACT I

Prologue: "Into the Woods" ..... Company
Cinderella at the Grave ..... Cinderella, Cinderella's Mother
"Hello, Little Girl" ..... Wolf, Little Red Riding Hood
"I Guess This Is Goodbye" ..... Jack
"Maybe They're Magic" ..... Baker's Wife
"I Know Things Now" ..... Little Red Riding Hood
"A Very Nice Prince" ..... Cinderella, Baker's Wife
"First Midnight" ..... Company
"Giants in the Sky" ..... Jack
"Agony" ..... Cinderella's Prince, Rapunzel's Prince
Reprise: "A Very Nice Prince" ..... Cinderella and Baker's Wife
"It Takes Two" ..... Baker, Baker's Wife
"Stay with Me" ..... Witch
"On the Steps of the Palace" ..... Cinderella
"Ever After" ..... Narrator, Company

ACT II

Prologue: "So Happy" ..... Company
Reprise: "Agony" ..... Cinderella's Prince, Rapunzel's Prince
"Witch's Lament" ..... Witch
"Any Moment" ..... Cinderella's Prince, Baker's Wife
"Moments in the Woods" ..... Baker's Wife
"Your Fault" ..... Jack, Baker, Witch, Cinderella, Little Red Riding Hood
"Last Midnight" ..... Witch
"No More" ..... Baker, Mysterious Man
"No One Is Alone" ..... Cinderella, Little Red Riding Hood, Baker, Jack
Finale: "Children Will Listen" ..... Witch, Company

THERE WILL BE ONE INTERMISSION

TOUR STAFF FOR INTO THE WOODS

Company Manager ..... GINA WILLENS
Production Manager ..... ALEE RALPH
Technical Director ..... STEVEN R. BERGMAN
Stage Manager ..... DAMIAN GRZESKOWIAK
Master Electrician ..... TIM PARSACA
Sound Engineer ..... TOM BOTHOF
Wardrobe Supervisor ..... JENNIFER WEAVER
Assistant Technical Director ..... KEN LUND
Properties Master/Assistant Wardrobe ..... TOM REITER
Assistant General Manager ..... CONOR FLYNN

Specialty Technical Consultation
STEVE WHEELDON
Heartland Scenic Studios

WHO'S WHO IN INTO THE WOODS

SCOTT CALCAGNO (Baker) most recently appeared in the Joseph Jefferson nominated production of MAN OF LA MANCHA at Drury Lane, Oak Brook. Other credits include Augustine Robespierre in INCORRUPTIBLE with Bailiwick Repertory, Neville Landless in DROOD in the Apple Tree Theatre, Big Harp in THE ROBBER BRIDEGROOM at the Illinois Theatre Center as well as productions at the National Jewish Theatre and the Chicago Theatre where he appeared in HEARTSTRINGS with Sandy Duncan.

JANE BLASS (Baker's Wife) most recently played Lucy in Vaclav Havel's LARGO DESOLATO. In a previous year long run she played Cynthia in Cynthia Heimel's A GIRL'S GUIDE TO CHAOS. Other Chicago credits include Aunt Julia in A CHANGE IN THE HEIR and the psychiatrists in RECKLESS. In her last national tour she played lead singer and trivial percussion in a top forty band.

KELLY ELLENWOOD (Witch) a native of Nebraska, recently moved to Chicago where she has been involved with New Tuners Theatre with whom she just finished a run of CHARLIE'S OASIS MUSEUM AND BAR. Roles include Cunegonde in Leonard Bernstein's CANDIDE with the Nebraska Theatre Caravan. Mable in a national tour of THE PIRATES OF PENZANCE, and her high school's Pickle Queen!

TINA GLUSHENKO (Cinderella) most recently appeared in Franz Kafka's THE CASTLE with City Lite Theatre and is a 1988 B.F.A. graduate of The Theatre School/DePaul University in Chicago. Susan has appeared as The Troll Princess in EAST OF THE SUN, WEST OF THE MOON with Chicago Children's Theatre; the chorus of ANYONE CAN WHISTLE at Pegasus Players; Darlene in BALM IN GILEAD with Big Game Productions and has understudied and performed the role of Tilby in LA SVENGALI at Live Bait Theatre.

ROB DORN (Jack) made his professional debut at the Repertory Theatre in St. Louis in THE 1940'S RADIO HOUR. Graduating with a B.F.A. from Webster University he has appeared in Chicago productions of SWEENEY TODD (understudying and performing Tobias), PACIFIC OVERTURES, as George in ANYONE CAN WHISTLE and Mickey in HISTORY OF THE AMERICAN FILM at Pegasus Players, May in ALL THAT JAZZ with Different Drummer, Frances in FOREVER PLAID at Wisdom Bridge and numerous productions with Light Opera Works.

GINA VALENTINE (Red Riding Hood) is making ner national tour debut. Gina is a 17-year-old junior at Calumet High School in Gary, Indiana, where she has been appearing in regional productions since age nine. Credits include Annie in ANNIE, Rizzo in GREASE and Kim MacAfee in BYE BYE BIRDIE. She last appeared at the Little Dinner Theatre of Highland Indiana in OKLAHOMA.

SUSAN BOLDT (Lucinda) has performed in many Chicago productions including Donna Lucia in WHERE'S CHARLIE? and Charlotte in A LITTLE NIGHT MUSIC at Apple Tree Theatre, Duchess Julia in A CHANGE IN THE HEIR and the Mechanical Bird in NIGHTINGALE at New Tuners Theatre, MUSIC MAN at Drury Lane Oak Brook and EVITA at Candlelight Dinner Theatre.

RUSSELL ALAN ROWE (Steward) joins INTO THE WOODS from the Torso Theatre's premier of THE MATING DATE, where he originated the role of Jeff. Other credits include the Infant of Prague in LAUGHING WILD at Bailiwick Repertory, LA CAGE AUX FOLLES and THE BOYFRIEND at the Barn Theatre in Michigan, as well as a U.S. tour of A CHRISTMAS CAROL.

KAREN SHERIDAN (Cinderella's Stepmother) was last seen as Madame De Volanges in the Chicago premiere of LES LIASON DANGEREUSES at Interplay. She originated the roles of Ellen in THE GOOD TIMES ARE KILLING ME for City Lit and Mr. Mole in Douglas Post's THE WIND IN THE WILLOWS. Karen also played #4 in Guare's IN FIREWORKS LIKE SECRET CODES at the Director's Festival, Muriel in Bailiwick's first production of ANIMAL FARM, and the wife in Alliance's IN TROUSERS.

JASON SINGER (Narrator/Mysterious Man) was last seen as Lilias Pastia in THE DEATH OF CARMEN and as Jimmy in A HISTORY OF THE AMERICAN FILM at Pegasus Players. As a co-founder of The Thunderbird Theatre Company in Los Angeles he played the title role in the L.A. premiere of David Mamet's MR. HAPPINESS and Bill in the world premiere of Tim Burns' THE DREAM FRINGE. Chicago credits include GALILEO at the Goodman, 1940'S RADIO HOUR with Different Drummer and FLON AT THE FAIR at the Coronet.

STEVE WALLEM (Rapunzel's Prince) has written and appeared in an evening of "counter-cabaret" entitled OFF THE WALLEM to benefit the Chicago Academy for the Arts. Other productions include THE ROCKY HORROR SHOW at the Organic, BIRDBATH and WAITING FOR LEFTY at Chicago's Actors Project, and EXPECTATIONS at Bailiwick's Director's Festival. In 1986, Steve was recognized by the National Foundation for Advancement in the Arts and in 1987 was granted an administrative internship with Steppenwolf Theatre Company.

JENNIFER WEAVER (Sleeping Beauty) appeared at Pegasus Players as a paparazzi in THE DEATH OF CARMEN. She was a member of the Bridgework Theatre Tour Company which tours Indiana schools presenting plays dealing with child abuse and pregnancy awareness. Previous credits include Lucy in the Pyramid Productions tour of SNOOPY and the World Premiere of George Fischoff's THE PROMISED LAND. Jennifer has also designed costumes for productions of OKLAHOMA, THE SOUND OF MUSIC, WEST SIDE STORY and THE MIRACLE WORKER.

VICTORIA BUSSERT (Director) INTO THE WOODS marks the seventh Sondheim production Ms. Bussert has directed including PACIFIC OVERTURES, THE FROGS (in an Olympic size pool), FOLLIES, COMPANY and ANYONE CAN WHISTLE for which she received a Joseph Jefferson Citation. Vicki and longtime collaborator Russ Borski have created such works as DON GIOVANNI and LA TRAVIATA for Pennsylvania Opera Theatre; LADY DAY AT EMERSON'S BAR AND GRILL and THREEPENNY OPERA for the Great Lakes Theatre Festival; and a new adaptation of THE DEATH OF CARMEN for Pegasus Players. Upcoming projects include another Sondheim, SWEENY TODD for Anchorage Opera in Alaska and Thea Musgraves Harriet, A WOMAN CALLED MOSES for Skylight Opera Theatre. Ms. Bussert received her M.F.A. degree in directing from Northwestern University and is currently associate director of the Great Lakes Theatre Festival.

CATHERINE HANDY (Cinderella's Mother, Granny, Giant's Voice) makes her professional stage debut with INTO THE WOODS. A resident of Chicago, Catherine received her BFA in Musical Theatre from the State University of New York at Fredonia, where roles performed include: The Mother in AMAHL AND THE NIGHT VISITORS, Mrs. Lovette in SWEENEY TODD and Katisha in THE MIKADO. Catherine has also performed on the Jazz and Comedy Club circuits in both Chicago and along the East Coast.

HEIDI HELLER (Rapunzel) recently completed the Illinois Theatre Center's production of THE FANTASTICKS in the rold of Louise. She has also played Gillian Holroyd in BELL, BOOK & CANDLE at Michigan's Camelot Theatre. Other roles include Maris in THE SOUND OF MUSIC, Nelli in SOUTH PACIFIC, Hodel in FIDDLER ON THE ROOF, and the title role in LITTLE MARY SUNSHINE.

KRISTINA MARTIN (Snow White) makes her professional debut in INTO THE WOODS. A senior at Wright State University in Dayton, she has performed the role of Wendy in PETER PAN, and Ginny in the THE CAUCASIAN CHALK CIRCLE. Originally from Nashville, she grew up in Zenia, Ohio.

SCOTT MIKITA (Cinderella's Prince/Wolf) has performed with Pegasus Players in THE GREAT WHITE HOPE, first in the ensemble and later as Smitty. Roles at the Drury Lane Oak Brook include: understudy and Peter in COMPANY, Nigel Rancour in SOMETHING'S AFOOT, and ensemble in MAN OF LA MANCHA. Other roles include Jim in THE GIFT OF THE MAGI at Wagon Wheel Playhouse, Peter Quince in A MIDSUMMER NIGHT'S DREAM with the Steppenwolf Educational Outreach Program, Mr. Toad in WIND IN THE WILLOWS at the Theatre Building, and one third of the comic trio in INCORRUPTIBLE at Bailiwick Repertory.

SARA MINTON (Jack's Mother) a native of Ohio, has performed Doris in SAME TIME NEXT YEAR at the Orchard Theatre, The Blessed Mother in THE HISTORY OF AMERICAN FILM at Huron Theatre, Miss Goldberg in Wilima Finn's IN TROUSERS, and Ruth in BLITHE SPIRIT, plus roles in UNFINISHED BUSINESS–THE AIDS SHOW at Bailiwick Repertory, MINNIE'S BOYS at National Jewish Theatre, and as Princess Ida for the Chicago Gilbert & Sullivan Society. In addition she has performed in numerous professional Children's Theatre productions and toured with the Free Street Theatre.

CARA NEWMAN (Florinda) received a B.A. from the College of William and Mary where she performed Mrs. Lovettte in SWEENEY TODD, Frau Schneider in CABARET and the Mother Superior in AGNES OF GOD. She has also studied at the Royal Academy of Dramatic Art, London, and at the Folger in Washington, D.C., where she toured with the Children's Library Theatre. She received her M.F.A. in acting from the Theatre School of DePaul University and performed Lucille in STEP ON A CRACK, Big Mama in CAT ON A HOT TIN ROOF, and June in the musical CHICAGO. Cara frequently sings the national anthem for the Chicago Cubs at Wrigley Field.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 5, 1990 - 7:30 p.m.
deJong Concert Hall

SYMPHONY ORCHESTRA

Walter Birkedahl, *conductor*
Jim Hardy, *assistant conductor*
Christian Smith, *assistant conductor*

Overture, from *La Gazza Ladra* (1817) — Gioachino Rossini (1792-1868)

Christian Smith, *conducting*

The Hebrides Overture (1830) — Felix Mendelssohn (1809-1847)

Walter Birkedahl, *conducting*

In the Steppes of Central Asia (1880) — Alexander Borodin (1833-1887)

Polovetsian Dances: Finale, from *Prince Igor* (1887) — Alexander Borodin

Jim Hardy, *conducting*

L'Arlesienne Suite No. 2 (1872) — Georges Bizet (1838-1875)

Pastorale
Intermezzo
Menuet
Farandole

Walter Birkedahl, *conducting*

SYMPHONY ORCHESTRA
PERSONNEL

VIOLIN I
Mary Otterstrom
Jennifer Pack
Christina Nally
Kent Jensen
Mitchell Baird
Amy Schwendiman
Angie Bush
Luanne Blackham
Becky Mangum
John Staheli
Katherine Menssen
Tammy Wall
Laura Adams

VIOLIN II
Wes Bertch
Valerie McKenzie
Cheryl Thurber
Matthew Hensen
Janis Walker
Jennifer Barnes
Melissa McKinney
Marsha Smith
Amy Bullock
Anne Hardman

VIOLA
Danita Silver
Robert Lee
Jennifer Gould
Tamra Farnworth
Jeana Call

CELLO
Kristin Allred
Michelle Baker
Jordan Smith
Maren Smith
Paul Carlson
Lisa Paul
Barbara Ballif
Margo St. Onge
Emily Walker
Ellie Nagel

BASS
Jason Gamett

FLUTE
Rebecca McMullin
Dawne Smith
Julie Laudie
Lynelle Shaw, *piccolo*

OBOE
Leslie McCoy, *English horn*
Rachel Newell

CLARINET
Julie Bowers
Emily Lauritzen

BASSOON
Shelley Christensen
Kristen West

HORN
Vikki Seamons
Larissa LeVitre
Renee Toro
Shirlee Pryor
Stephanie Doll
Christopher Munson

TRUMPET
Eric Webb
Scott Sessions

TROMBONE
Ben Flower
Curtis Winters
Kurt Penfold
Brian Gibson

TUBA
Thad LeVar

PERCUSSION
Paul Worthen
Corey Simpson
Alan Winkel

HARP
Tara Ogden

BYU Performing Arts Series

Presents

Musica Reservata

in

An Elizabethan Frolicke

Wednesday, December 5, 1990 - 7:30 p.m.
Madsen Recital Hall

Young Love

"The Lusty Month of May"	Sir Thomas Malory
Now is the Month of Maying	Thomas Morley (1557-1602)
"The Passionate Shepherd"	Christopher Marlowe
It was a Lover and his Lass	Thomas Morley
"I sing of Brooks"	Robert Herrick
The Swallow	Thomas Morley
"Sweet Nymphe"	
Sweet Nymphe	Thomas Morley
Tobacco	Tobias Hume (1569-1645)
Fairie Round	Anonymous

Wooing

"Coy Mistress"	Andrew Marvell
Dreweries Accordes	Anonymous
Come Away, Come Sweet Love	John Dowland (1563-1626)
Woolsey's Wilde	William Byrd (1543-1623)
Lincolnnes Inne Mask	Orlando Gibbons (1583-1625)
Away with These Self-loving Lads	John Dowland
Philou	Michael Praetorius (1571-1621)
"Heart-Whole---"	Geoffrey Chaucer (1343-1400)
Oh, No John	Sommerset Folk Song

Disappointments

"Love is all in Fire" — Thomas Middleton

Lachrimae — John Dowland

Come Again — John Dowland

Greensleeves — Traditional

Can Shee Excuse — John Dowland

"Sigh no More" from Shakespeare's *Much Ado About Nothing*

Phyllis Was a Faire Maide — Giles Earle's Songbook

"When my Love Swears" — Anonymous

Jews Dance — Richard Nicholson

INTERMISSION

Woodycock — Anonymous

On Marriage

"Needles & Pins" — Anonymous

The Woodlark from *The Bird Fancyer's Delight*

"Nightingale" from Shakespeare's *Romeo & Juliet*

Canary Bird from *The Bird Fancyer's Delight*

Dark is my Delight — Anonymous

Lady Wynkfyld's Rownde — Anonymous

Fayne Would I Wed — Thomas Campion (1567-1620)

"Oh, Mistress Mine"

Oh, Mistress Mine — Thomas Morley

Deare if You Change — John Dowland

"Wives Are---" — Bacon

See Mine Own Sweet Jewel — Thomas Morley
from Shakespeare's *Taming of the Shrew*

Kemp's Jig — Anonymous

Timeless Love

"Sweet Love" — Weelkes

Helas Madame — King Henry VIII

"Never Doubt I Love" from Shakespeare's *Hamlet*
Sing We & Chant It — Thomas Morley

"If Love Has Strength"
Pastime with Good Company — King Henry VIII

MUSICA RESERVATA

Utah's Musica Reservata gave its initial performance in 1981 upon acquisition of a French two-manual harpsichord by Hubbard/Helm. The original Baroque trio has since expanded to a full consort of vocalists and Renaissance and Baroque instruments, including: lute, viola da gamba, and other strings; Baroque flute and oboe; a full complement of recorders; small percussion; and a selection of more obscure winds.

With the generous assistance of the Utah Arts Council, the Marie Eccles Caine Foundation and avid supporters in Northern Utah, Musica Reservata continues to expand its repertoire and acquire a broader range of Baroque and Renaissance instruments. The ensemble appears at community, school and social functions in addition to formal concert series.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 7, 1990 - 7:30 p.m.
Madsen Recital Hall

BYU Jazz Lab Band
Dennis M. Bacon, *director*
and
Tuesday/Thursday 11:00 Jazz Combo
Brian Harker, *director*

Jazz Lab Band

Blue Chip	Sammy Nestico (1924-)
All the Things You Are	Oscar Hammerstein-Kern-Niehaus (1895-1960)
StarDust	Carmichael Nestico (1899-)
Slo-Funk	Bob Mintzer

Tuesday/Thursday 11:00 Combo

Program to be selected from:

Just Friends	John Klenner
Straight, No Chaser	Thelonious Monk (1917-1982)
Angel Eyes	Matt Dennis (1914-)
My Funny Valentine	Richard Rodgers (1902-1979)
Why Wait	

I'll Remember April — Don Raye, Gene de Paul, Pat Johnston

Ceora — Lee Morgan (1938-1972)

Jazz Lab Band

Tom Cat — Jay Chattaway

Killer Joe — Benny Golson-Hooper (1929-)

Spain — Chick Corea-Jennings (1941-)

BYU Jazz Lab Band Musicians

Saxophones:
Tim Owen
Debbie Davenport
Jeremy Anderson
Scott Thomas
Nathan Kleinman

Trumpets:
Michael Reagan
Paul Tonks
Bethanie Post
Phillip Bertheimer

Trombones:
Steve Allgaier
Albert Clawson
Michael Loosle
Justin Allen

Rhythm Section:
Sean Jackson, *piano*
Mike Ward, *bass*
Steve Cox, *drums*
Rone Sparrow, *drums*

Tuesday/Thursday 11:00 Jazz Combo Musicians

Ralph Nunn, *alto/soprano saxophone*
Glenn McGettigan, *tenor saxophone, flute*
Lyle Durland, *piano*
Robert Jenkins, *bass*
Alan Winkel, *drums*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 7, 1990 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY CHORALE
Kevin Brower, *director*
and
BRIGHAM YOUNG UNIVERSITY CHILDREN'S CHOIR
Kathy Parker, *director*

I

A Latin Procession

Hodie Christus natus est, from *A Ceremony of Carols* — Benjamin Britten (1913-1977)

II

From the Old World to the New

Riu Riu Chiu (16th century Spanish carol) — Arr. Mary Goetze

Michelle Stott, *recorder*

Still, still, still (Austrian carol) — Arr. Ralph Woodward Jr.

Pastores a Belèn (Puerto Rican carol)

One Starry Night (Contemporary American, 1974) — Robert Leaf

III

Ring those Christmas Bells!

Heaven Bell A-Ring (American carol) — Arr. by Mary Goetze

Kling, Glöckchen (German carol)

The international bells played by the Descant Singers are but few of the 270 bells collected by the late Rhea Benson during her travels throughout the world. The collection was donated in her memory by her husband, Ammon Benson, and is displayed in the southeast 4th floor foyer of the Harris Fine Arts Center.

IV

Classics from France and England

Le ciel a visité la terre — Charles Gounod (1818-1893)

Greg Halliday, *tenor soloist*

*Balulalow, from *A Ceremony of Carols* — Benjamin Britten (1913-1977)

Blaine Hunsaker, *soloist*

*This Little Babe, from *A Ceremony of Carols* — Benjamin Britten

*Concert Singers and Chamber Singers

V

The Christmas Story--Calypso Style

A Little Holy Boy — Ralph Woodward, Jr. (1944-)

Mikel Poulsen, *steel drums*
Eric Jones, *string bass*

The children are dressed in native costumes of over 70 countries, reflecting a goal of the choir to perform folk songs and choral classics from America and around the world.

BRIGHAM YOUNG UNIVERSITY CHILDREN'S CHOIR
Kathy Parker, director
Julie Gaisford, *harpist*

Assisted by:
Elizabeth Egbert, *organ*
Jim Hardy, *cello*

INTERMISSION

I

Anthems of John Rutter (1945-)

O Be Joyful in the Lord

Thy Perfect Love

II

Songs of the Ages

Regina Coeli, K. 276 — Wolfgang Amadeus Mozart (1756-1791)

Janet Pearson, Charles Nahale, Marcy Walker, Karen Pomerantz, Ryan Larkin, Quinn Bastian, Debbie Stiltan, Sterling Cottam, *soloists*

Kyrie — Antonio Lotti (ca. 1667-1740)

III

Music of Arthur Seymour Sullivan (1842-1900)

Chorus of Girls, No. 6, from *The Mikado*

With Cat-like Tread, from *The Pirates of Penzance*

R. Dale Jeffery, Mike Matthews, Lee Reay, *soloists*

Finale, from *The Gondoliers*

IV

Sounds of Christmas

Resonet in Laudibus — Z. Randall Stroope
Based on "Opus Musicum" by Jacob Handl — (1550-1591)

Three Kings of Orient — John Hopkins--Rutter
(1820-1891)

Gene Reynolds, Dan Walker, Arthur Johnson, *soloists*

We Wish You a Merry Christmas — Arr. by John Rutter

BRIGHAM YOUNG UNIVERSITY CHORALE
Kevin Brower, *director*

Special thanks to our dedicated staff, April Escobar and Ronnie Grauman, *accompanists*, R. Dale Jeffery, Jennifer Hammer, Jeff Blanchard, Patty Reay, *presidency*.

UNIVERSITY CHILDREN'S CHOIR

Kathy B. Parker, *director*
Peggy Lambert and Saundra Harris, *assistant directors*
Eda Ashby, *vocal coach*
Julie Gaisford, *harpist* *Yvonne Egbert, pianist*
Peggy Cann, Jan Free and Annette Boyle, *personnel and costume coordinators*
Dixie Crystal, *international costume director*

Descant Singers

Jenne Anderson
Jenny Andersen
Trent Beesley
James Bunker
Heather Buttars
Ruth Ann Donaldson
Kiera Fowler
Mae Funk
Stacy Jarman
Jeremy Jenson
Pieter Marshall
Emily Noble
Stephanie Norris
Becky Penrod
April Whitlark
Brooke Wilkins
Kody Young

Concert Singers

Shannon Abegglon
Amy Alldredge
Amara Anderson
Ann Bahr
Elisabeth Baier
Angela Boyle
Michelle Bunnell
Necia Bunnell
Allison Cameron
Mary Ann Cameron
Scott Cameron
Danae Cann
Shannon Chadsey
Allyson Egbert
Sara Frisby
Natalie Kay Greene
Jodie Hales
Stacy Hamilton
Jon Hemmert
Brittany Henrie
Kinsi Henrie
Mark Jensen
Mafileo Latu
Johanna Litster
Sarah Norris
Ashley Rencher
Leah Rogers
Kiera Saenz
Karen Sanford
Cara Simister
Jeanette Smith
Millie Strong
Micah Unice
John Wilder

Chamber Singers

Amy Bascom
Heather Bradshaw
Damon Cann
Andrew Cannon
Jessica Child
Kathryn Cowles
Aaron DeJesus
Annelise DeJesus
Stacie DeJesus
Robbie Egbert
Mandy Free
Rachel Free
Katie Harrop
Amanda Hoff
Blaine Hunsaker
Juli Jackson
Deborah Jolley
Rachel Litster
Melissa Noble
Julie Oliver
Sadie Perkins
Holly Peterson
Sarah Rammell
Amy Robbins
Warren Robison
Phillip Smith
Ali Visick

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 8, 1990 - 6:00 p.m.
Madsen Recital Hall

ELECTRONIC MUSIC RECITAL

A Sonorous Symphony
of Synthesized Sounds

Click	Mark Call
Fumas	Cheryl Christensen
Symmetries	Thomas Herlin
Sand Trap	David F. Long
Nakomis	John Peterson
Joy as Exceeding as was My Pain	Steven Ricks
Submarine Races	Nathan Tanner
Ocktohbrr	Howard V. Tayler
Enertia	Peter Urmston

Music created in the electronic music studios at BYU

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 8, 1990 - 12:00 p.m.
deJong Concert Hall

JUNIOR RECITAL

Jacquelyn M. Coleman
violin

Student of Nell Gotkovsky

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

In lieu of Jury Examination

Symphonie Espagnole, op. 21 — Edouard (Victoire-Antoine)Lalo (1823-1892)
Allegro non troppo

Sonata No. 2 — Johann Sebastian Bach (1685-1750)
Andante

Trio No. 3, op. 1, no. 3 — Ludwig van Beethoven (1770-1827)
Allegro con brio

PAUSE

Sonata No. 5, op. 24 (Spring Sonata) — Ludwig van Beethoven
Allegro

Praeludium and Allegro — Fritz Kreisler (1875-1962)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 8, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Students of professors Dian and Roger Drinkall,
Nell Gotkovsky, and David Dalton

Trio in E-flat Major, op. 1, no. 1 — Ludwig van Beethoven (1770-1827)

Annette Tenney, *violin*
Jeff Slade, *cello*
Richanne Wood, *piano*

Trio in E-flat Major, op. 1, no. 1 — Ludwig van Beethoven

Bonnie Higgins, *violin*
Mary Ann Oram, *cello*
Kerry Allgood, *piano*

Trio in D Minor — Fanny Hensel (1805-1847)

Cybèle Stevenson, *violin*
Emily Jacob, *cello*
Natasha Olsen, *piano*

Trio in C Minor, op. 1, no. 3 — Ludwig van Beethoven

Jackie Coleman, *violin*
Monika Rosborough, *cello*
Heather Larsen, *piano*

String Quartet — Claude Debussy (1862-1918)

Susanna Wrathall, *violin*
Karine Stone, *violin*
Elizabeth Jacob, *viola*
Hans Twitchell, *cello*

Quintet in F Minor — Johannes Brahms (1833-1897)

Marinda Peterson, *violin*
Jennifer Dutton, *violin*
Sharon Dunning, *viola*
Curtis Davis, *cello*
Jim Margetts, *piano*

Quintet in E-flat Major — Robert Schumann (1810-1856)

Judy Fletcher, *violin*
Martha Thompson, *violin*
Claudine Bigelow, *viola*
Nicole Pinnell Jackson, *cello*
Keiko Yano, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 8, 1990 - 9:00 p.m.
Madsen Recital Hall

BYU HONORS QUARTET

Becky Richards, *violin*
Amy Jacob, *violin*
Lee Ann Morgan, *viola*
Jim Hardy, *cello*

La oración del torero — Joaquin Turina (1882-1949)

Quartet in C Major, op. 59, no. 3 — Ludwig van Beethoven (1770-1827)

Introduzione: Andante con moto--Allegro vivace
Andante con moto quasi Allegretto
Menuetto: Grazioso
Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 11, 1990 - 7:30 p.m.
Madsen Recital Hall

BLUEGRASS/FOLK ENSEMBLE

I

Bile Em Cabbage Down

Under the Double Eagle — John Philip Sousa (1854-1932)

Take One Step at a Time

Peacock Rag — Fiddlin' Arthur Smith

Red Haired Boy

Follow the Light — Rosemary Stovall

II

Ragtime Annie

Red Wing

My Walkin Shoes

Blackberry Blossom

Honky Tonkin

Straightway to Jesus

Troublesome Creek

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 11, 1990 - 7:30 p.m.
deJong Concert Hall

PERCUSSION ENSEMBLE AND PANORAMIC STEEL
Ron Brough, *director*

Assisted by:
Ray Smith, *saxophone*
Matt Thomas, *guitar*

Shanghai Gumbo	Julio Fernandez-Brough
Ostinato Pianissimo	Henry Cowell (1897-1965)
Keep Movin'	G. H. Green-Becker
Head Talk	Mark Ford
Two Movements for Mallets	William Steinhort
Flag Woman	Arr. by Andy Barrus
Golliwog's Cakewalk	Claude Debussy-Glew (1862-1918)
Africa	David Paich & Jeff Porcaro
O Sifuni Mungu	David Maddux-Brough
Fire Down Below	Len "Boogsie" Sharpe
Senegal Calling	M. Mainieri-Martin

PERSONNEL

Percussion Ensemble

Kathleen Glew
Ted Hunter
Scott Johnson
Randy Lee
Lori Lish
Eric Nunamaker
Mikel Poulsen
Coby Ramsey
Jim Schouten
Corey Simpson
Shari Southworth
Rone Sparrow
Jason Willard
Paul Worthen
Kerri Youngberg

Panoramic Steel

Keith Alder
Todd Bills
Steve Cox
Rick Davis
Stacy Gilchrist
Kathleen Glew
Robert Guderian
Ted Hunter
Lori Lish
Eric Nunamaker
Mikel Poulsen
Coby Ramsey
Shari Southworth
Ed Webecke
Alumni members
Darren Duerden
Jennifer Duerden
Jim Jackson

Vocal Jazz

Sue Crowe
Karen Dahlstrom
Steve Gilchrist
Tim Killian
Julia Stacer
Patrick Wawro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday & Wednesday, December 11 & 12, 1990 - 3:00 p.m.
Gates Theatre

OPERA SKETCHES
J. Arden Hopkin, *director*

The Marriage of Figaro, Act II, Scene 1 — Wolfgang Amadeus Mozart (1756-1791)

Countess	Ruth Cobabe, *soprano*
	Veronica Hanson, *soprano**
Susanna	Sarah Daniels, *soprano*
	Rebecca Pyper, *soprano**
Cherubino	Jennifer Winters, *mezzo-soprano*
	Krista Hales, *mezzo-soprano**

Aria Selections:

Un aura amorosa, from *L'Elisir d'Amore* — Gaetano Donizetti (1797-1848)

Peter Asplund, *tenor*

Regnava nel silenzio, from *Lucia di Lammermoor* — Gaetano Donizetti

Rebecca Pyper, *soprano*

The Marriage of Figaro, Act III, Scene 3 — Wolfgang Amadeus Mozart

Countess	Sheryl Carlin, *soprano*
Susanna	Erin Rogness, *soprano*

Aria Selections:

Addio del passato, from *La Traviata* — Giuseppe Verdi (1813-1901)

Veronica Hanson, *soprano*

D'Amor sul ali rosee, from *Il Trovatore* — Giuseppe Verdi

Julie Marks, *soprano*

The Secret Marriage, Act I, Scene 3 — Domenico Cimarosa (1749-1801)

Carolina	Yumiko Watanabe, *soprano*
	Lori Hayward, *soprano**
Elisetta	Kristi Hundley, *soprano*
	Debbie Wesemann, *soprano**
Fidalma	Lisa Bowen, *mezzo-soprano*

Aria Selections:

Lullaby, from *The Consul* — Gian Carlo Menotti (1911-)

Jane Srygley, *contralto*

Must the winter come so soon, from *Vanessa* — Samuel Barber (1910-)

Angela Drahos, *mezzo-soprano*

The Barber of Seville, Act I, Scene 2 — Gioacchino Rossini (1792-1868)

Count Almaviva	Peter Asplund, *tenor*
	Bryan Slade, *tenor**
Figaro	Robert Prosch, *baritone*

*December 12 performance

OPERA SKETCHES STAFF

J. Arden Hopkin, *director*
Douglas R, *coach/accompanist*
Michael Handley, *technical director*
Lisa Wygant, *lighting*

Clayne Robison, *director of opera*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 12, 1990 - 7:30 p.m.
Madsen Recital Hall

GROUP FOR NEW MUSIC
Michael Hicks, *director*

In zart fliessender Bewegung — György Ligeti (1922-)
from *Drei Stücke für zwei Klaviere*

David Long and Nastassja Olsen, *piano*

Reading — Lukas Foss (1922-)
from *Paradigm*

Jennifer Duerden, *percussion*
Holly Shipley, *flute*, Claudine Bigelow, *viola*,
Stephen Ricks, *trombone*, Brendan Terry, *electric guitar*

Story of a C-sharp Major Chord — Zoltán Pongrácz (1912-)
(for electronic tape)

Olson III — Terry Riley (1935-)

Ruth Christensen, Rebecca Pyper, Kristen Candland, *sopranos*
Janene Jensen, *violin*, John Peterson, *synthesizer*

Thomas — Michael Hicks (1956-)

Holly Shipley, *flute*, Madeline LeBaron, *clarinet*,
Janene Jensen, *violin*, Sandra Garrard, *cello*
Ross Smith, *piano*, Jennifer Duerden, *percussion*
Peter Asplund, Mark Call, John Peterson, Ross Bailey, *vocalists*
Thomas Durham, *conductor*

Tone Poem — Janet Jordan (1966-)

BYU Flute Choir
Elaine Jorgensen, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 10, 1991 - 7:30 p.m.
Provo Tabernacle

CÉSAR FRANCK ORGAN RECITAL SERIES

Dr. Parley L. Belnap, ***organ***
Dr. Richard L. Elliott, ***organ***

THE MAJOR ORGAN WORKS OF CÉSAR FRANCK (1822-1890)

Grand Pièce Symphonique, op. 17 (from *Six Pièces*, 1862)

PARLEY L. BELNAP, *organ*

Fantaisie in A (from *Trois Pièces*, 1878)

Cantabile (from *Trois Pièces*, 1878)

Pièce Héroïque (from *Trois Pièces*, 1878)

RICHARD L. ELLIOTT, organ

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 15, 1990 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Barbara Schpack Shumway
flute

Student of Erich Graf

Assisted by:
Steve Thomas, *piano*
Dede Andrus, *flute*

In partial fulfillment of the requirements
for the degree Master of Music

Sonata III in A Major — Johann Sebastian Bach (1685-1750)

Largo e dolce
Allegro

Acht Stücke für Flöte allein — Paul Hindemith (1895-1963)

Gemächlich, leicht bewegt
Scherzando
Sehr langsam, frei im Zeitmass
Gemächlich
Sehr lebhaft
Lied, leicht bewegt
Rezitativ
Finale

Hungarian Phantasy Op. 35 — Franz Doppler (1821-1883) and Karl Doppler (1825-1900)

INTERMISSION

Joueurs de flûte, op. 27, no. 1 — Albert Roussel (1869-1937)

Pan
Tityre
Krishna
Mr. de la Pejaudie

REUNION: a meeting for two flutes — Mark Zuckerman (1948-)

Recitative
Gambol
Wash
Intermission

Fantasie — Georges Hüe (1858-1948)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 16, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Brent Sherwood, *organ*

Student of Parley Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

In Dir Ist Freude, BWV 615	Johann Sebastian Bach (1685-1750)
Ich Ruf' zu Dir, Herr Jesu Christ, BWV 639	Johann Sebastian Bach
Praeludim Und Fugue in C, BWV 531	Johann Sebastian Bach
Herzlich Tut Mich Verlangen, BWV 727	Johann Sebastian Bach
Herr Christ, Der Ein'ge Gottes Sohn, BWV 601	Johann Sebastian Bach
Es ist Ein Ros'entsprungen, op. 122, no. 8	Johannes Brahms (1833-1897)
Fanfare	Jaak Nikolaas Lemmens (1823-1881)
Berceuse Sur les Paroles Classiques	Louis Vierne (1870-1937)
Improvisation on a Theme of Handel	Darwin Wolford (1936-)
Hymn Prelude on Our Savior's Love	Robert P. Manookin (1918-)
Toccata in B Minor	Eugène Gigout (1844-1925)

BYU PERFORMING ARTS SERIES

Presents

Utah Symphony Chamber Orchestra

KIRK MUSPRATT, *conductor*
Ryan Selberg, *violincello*

Thursday, January 17, 1991 - 7:30 p.m. • deJong Concert Hall

Overture to *Lucio Silla*, K. 135 — Wolfgang Amadeus Mozart (1756-1791)

Molto allegro
Andante
Molto allegro

Concerto for Violincello and Orchestra, in C Major, H. VIIb:1 — Franz Joseph Haydn (1732-1809)

Moderato
Adagio
Allegro molto

Ryan Selberg, *violincello*

INTERMISSION

Divertimento No. 11 in D Major, for Oboe, Two Horns and Strings, K. 251 — Wolfgang Amadeus Mozart

Allegro molto
Menuetto
Andantino
Menuetto: Tema con Variazioni
Rondeau: Allegro assai
Marcia alla francese

Symphony No. 33 in B-flat Major, K. 319 — Wolfgang Amadeus Mozart

Allegro assai
Andante moderato
Menuetto e Trio
Finale: Allegro assai

RYAN SELBERG

RYAN SELBERG, principal cellist of the Utah Symphony, came to Utah in 1975 to join the orchestra. A native of Los Angeles, Mr. Selberg studied cello with Patricia Thompson Pinkston (a former member of the Utah Symphony) and Joseph di Tullio. He graduated from UCLA with a Bachelor of Arts Degree in Music.

Mr. Selberg joined the Los Angeles Philharmonic under Zubin Mehta in 1968 as one of the orchestra's youngest members and was honored to play with the Philharmonic for the 25th anniversary of the United Nations. From Los Angeles, he moved to Alberta, Canada, where he served as principal cellist for the Edmonton Symphony and the Banff Festival Summer Orchestra. He has also performed with the Clebanoff Strings, Pasadena Symphony, California Chamber Symphony, Percy Faith Orchestra, Long Beach Symphony, Glendale Symphony, Roger Wagner Chorale, and numerous recording studios (Warner, Columbia, RCA, Universal, MGM). The Utah Symphony featured him as a soloist in its 1978-79 season.

Besides his position in the Utah Symphony, Mr. Selberg teaches students both privately and as a performing member of the University of Utah faculty. He is also cellist for "Triad", a musical trio consisting of cello, clarinet (Christie Lundquist) and piano (Ricklen Nobis).

Mr. Selberg lives in Salt Lake City with his wife, Joy, who teaches piano (including Suzuki), and they have two children, Erik and Scott.

BRIGHAM YOUNG UNIVERRSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 18, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Del Parkinson, *piano*

CHOPIN THE POET

Three Nocturnes — Fryderyk Chopin (1810-1849)

- Op. posthumous in C-sharp Minor (1830)
- Op. 27, no. 2 in D-flat (1836)
- Op. 48, no. 1 in C Minor (1841)

Fantaisie in F Minor, op. 49 (1840-41) — Fryderyk Chopin

INTERMISSION

Four Ballades — Fryderyk Chopin

- Op. 23 in G Minor (1831-35)
- Op. 38 in F (1836-39)
- Op. 47 in A-flat (1840-41)
- Op. 52 in F Minor (1842)

CHOPIN THE POET

Chopin the elegant dances with utmost suavity and sophistication in the waltzes and mazurkas; Chopin the virtuoso is unsurpassed in the etudes; Chopin the miniaturist exhibits his skill to perfection in the preludes. Finally Chopin the dreamer and musical poet emerges in the final recital of this four-part Chopin retrospective.

As its name implies, the nocturne is associated with romantic implications of the night. It is written in a somewhat melancholy or languid style, with an expressive melody superimposed over a broken-chord accompaniment. Chopin developed it into an expressive and well-balanced art form which incorporated power as well as delicacy. A quality of simple melodic lyricism has made his 21 nocturnes the most characteristic and among the most popular of Chopin's works.

The Nocturne in C-sharp Minor was published some 26 years after the composer's death and is inscribed "to my sister Louise to practise before she starts playing my Second Concerto" because of thematic similarity. Its brief middle section is a mazurka. The Nocturne in D-flat has no contrasting section, only a long continuous melody which is transformed into variants that are surprisingly strong and virile and are embellished with pianistic arabesques above a repetitive accompaniment. The Nocturne in C Minor is Chopin's major effort in this genre, surpassing in breadth and grandeur all its predecessors. So big, so varied, and so narrative-seeming a piece could almost be classified as a fifth ballade. Its ponderous opening theme gives way to an undercurrent of triplets which increase in volume and finally burst out in vehement double octaves before eventually transforming into the agitated accompaniment for a restatement of the opening theme.

Among his single-movement works, the Fantaisie is Chopin's largest canvas. A fantasy is a composition in which the "free flight of fancy" prevails over contemporary conventions of form. Generally more at home with smaller pieces, this is structurally one of his most successful large designs. An analysis of this piece would reveal nearly a dozen significant themes, most of which recur several times in a complex and ever-changing order. Not by stretching and contracting his musical ideas to fit an established form did he create this wonderful piece, but by creating a unique pattern suitable to his own unique materials. It is indeed a design of fantasy, but it is also a design of inevitability, and served supremely well as a vehicle for some of Chopin's finest music. In general character it belongs to the ballade class, but in view of the number of themes employed and other differences such as meter, Chopin refrained from giving it that name.

None of Chopin's compositions surpass his ballades in masterliness of form and beauty and poetry of content. In creating this genre, Chopin is said to have intended it to be a musical counterpart of the lengthy romantic literary ballad, especially the narrative poems which deal with legendary or fantastic subjects. What the four ballades have in common, apart from free form and compound meter, is a dramatic character. They are at once expansive and intense as they unfold a large-scale concept of unwritten human drama. Indeed, Schumann wrote that a Chopin ballade "would inspire a poet to write words to it."

The first ballade was perceived by Schumann as "a most remarkable work - one of his wildest and most original compositions; it stirs one profoundly." Its ballad-like narrative quality is obvious from the opening bars of its arresting introduction. "Equally fantastic and inventive" are the words Schumann used to describe the second ballade, which was dedicated to him. The barcarolle lilt of its opening song-like melody is invaded by impetuous fiery outbursts. In the third ballade, Schumann recognized "the refined, gifted Pole, who is accustomed to move in the most distinguished circles of the French capital." It was written during the years of his greatest happiness with George Sand, and is the most light-hearted and concise of the four. Though composed more quickly than its predecessors, the fourth ballade is the most expansive. A deeply ruminative character is established at the outset, eventually counterbalanced by the eruption of the most astonishing of his passionate codas. This narrative masterpiece stands alongside the C-Minor Nocturne and the F-Minor Fantasy as a crowning achievement of Chopin's intensely poetic nature.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 22, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY JAZZ QUINTET

Ray Smith, *saxophone,* **Bob Taylor,** *trumpet*
Steve Call, *piano and low brass*
Lars Yorgason, *bass,* **Ron Brough,** *drums*

Royal Garden Blues	Spencer and Clarence Williams
The Desperation Blues	Ray Brown
Desifinado	A.C. Jobim
Donna Lee	Charlie Parker
In Your Own Sweet Way	Dave Brubeck
Papa Lips	Bob Mintzer
Willow Weep for Me	Ann Ronell
Up Jumped Spring	Freddie Hubbard
Hideaway	Dave Sanborn
Blue Bossa	Kenny Dorham

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 23, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES
Donna Fairbanks, *violin*
Lysa Rytting, *harp*

Assisted by:
Jim Hardy, *cello*

Sonata Concertante for Harp and Violin, op. 113 — Ludwig Spohr (1784-1859)

Allegro brillante
Adagio
Rondo - Allegretto

Trio for Violin, Cello and Harp — Jacques Ibert (1890-1962)

Allegro tranquillo
Andante sostenuto
Scherzando con moto

assisted by Jim Hardy, *cello*

INTERMISSION

Fantaisie for Violin and Harp, op. 124 — Camille Saint-Saëns (1835-1921)

Sonata for Violin and Harp — Adrian Schaposchnikov

Andante con moto--Allegro ma non troppo
Menuetto--Allegretto
Allegro molto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 25, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Nanae Hirao
organ

Student of Parley Belnap

In partial fulfillment of the requirements
for the degree Master of Music

Ein feste Burg ist unser Gott, Bux WV 184,	Dietrich Buxtehude (1637-1707)
Nun komm, der Heiden Heiland, Bux WV 211,	Dietrich Buxtehude
Toccata in F Major, BWV 540	Johann Sebastian Bach (1685-1750)
Wachet auf, ruft uns die Stimme, BWV 645	Johann Sebastian Bach
Toccata, from Symphonie No. 5 op. 42, no. 5	Charles-Marie Widor (1844-1937)

INTERMISSION

Prélude, Fugue et Variation, from "Six Pièces", op. 18	César Franck (1822-1890)
Etude Symphonique, op. 78	Marco Enrico Bossi (1861-1925)
Communion, op. 8	Louis Vierne (1870-1937)
Variations and Fugue on "God Save the King" ("America")	Max Reger (1873-1916)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 29, 1991 - 7:30
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Geralyn Giovannetti, *oboe*

Assisted by:
Mack Wilberg, *piano*
Elaine Jorgensen, *flute*
Glenn Williams, *bassoon*

Concerto in G Minor — Antonio Vivaldi
for Flute, Oboe and Basso Continuo — (1678-1741)
Allegro ma cantabile
Largo
Allegro non molto

Sonata for Oboe and Piano (1962) — Francis Poulenc
Elegie — (1899-1963)
Scherzo
Deploration

INTERMISSION

Six Metamorphoses after Ovid, op.49 — Benjamin Britten
for Solo Oboe — (1913-1976)

Pan who played upon the reed pipe which was Syrinx, his beloved.
Phaeton who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
Niobe who lamenting the death of her fourteen children, was turned into a mountain.
Bacchus at whose feasts is heard the noise of gaggling women's tattling tongues and the shouting out of boys.
Narcissus who fell in love with his own image and became a flower.
Arethusa who, flying from the love of Alpheus the river god, was turned into a fountain.

Trio for Oboe, Bassoon and Piano — Francis Poulenc
Presto
Andante
Rondo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 31, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Janet G. Jordan, *composition*

Student of Michael Hicks

Required for the degree Bachelor of Music
with a major in Composition

Gesture for Horn — Janet Jordan (1966-)

Heidi Trefephen, *horn*
Janet Jordan, *taped synthesizer*

Flute Solo No. 1 — Janet Jordan

Andante
Presto Agitato

Rob Talbot, *flute*

Between Four Quadrants — Janet Jordan

Sharon Dunning, *viola*
Steve Cox, *timpani*
Deborah German, *piano*

Aria for Accompanied Soprano — Janet Jordan

Heather Wilkerson, *soprano*
John Capo, *bulldozer*

Melodrama — Janet Jordan

Cybèle Stevenson, *violin*
Sharon Dunning, *viola*

Variations on a Silent Theme — Janet Jordan

Moderato
Adagio
Moderato

"Westerly Winds"
Kim Helton, *flute*
Carrie Streeter, *oboe*
Madeline LaBaron, *clarinet*
Timothy Tsukamoto, *horn*
Chris Smith, *bassoon*

Night of Debussy's Faun — Janet Jordan

Janet Jordan, *taped synthesizer*

Piece for Harp — Janet Jordan

Janet Peterson, *harp*
Steve Cox, *percussion*

Tone Poem — Janet Jordan

BYU Flute Choir
Elaine Jorgensen, *conductor*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 31, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Kerri Youngberg, *piano*

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in G Major, S. 916 — Johann Sebastian Bach (1685-1750)

- Allegro
- Adagio
- Allegro e presto

Toccata in A Minor, from *Trois Piéces* — Francis Poulenc (1899-1963)

Sonata in C Major, K. 309 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro con spirito
- Andante un poco adagio
- Allegretto grazioso

Prelude in D Major, op. 23, no. 4 — Sergey Rakhmaninov (1873-1943)

Premiére Ballade in G Minor, op. 23 — Fryderyk Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 1, 1991 - 7:30 p.m.
Provo Tabernacle

WINTER CHOIRFEST

BYU SINGERS
Ronald Staheli, *conductor*

CONCERT CHOIR
Mack Wilberg, *conductor*

WOMEN'S CHORUS
Rosalind Hall,conductor

MEN'S CHORUS
Mack Wilberg, *conductor*

with
brass and organ

I

Gloria from *Missa Brevis Pacem*	Edward Gregson
Tantum Ergo	Gabriel Fauré (1845-1924)
Father William from *Alice in Wonderland*	Irving Fine (1914-1962)
Parsley, Sage Rosemary, and Thyme	Arr. by John Coates
I Get a Kick Out of You	Cole Porter-King

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Rosalind Hall, *conductor*

II

Grand Processional — Martin Shaw-Wood

COMBINED CHOIRS, AUDIENCE, BRASS AND ORGAN

The audience is in invited to sing in unison:

1. *Praise to the Lord, the Almighty, the King of creation!*
   O my soul, praise him, for he is thy health and salvation!
   Join the great throng, Psaltery, organ and song,
   Sounding in glad adoration!

2. *Praise to the Lord! Over all things he gloriously reigneth.*
   Borne as on eagle wings, safely his Saints he sustaineth.
   Hast thou not seen how all thou needest hath been
   Granted in what he ordaineth?

3. *Praise to the Lord, who doth prosper thy way and defend thee.*
   Surely his goodness and mercy shall ever attend thee.
   Ponder anew what the Almighty can do,
   Who with his love doth befriend thee.

4. *Praise to the Lord! Oh, let all that is in me adore him!*
   All that hath breath, join with Abraham's seed to adore him!
   Let the "amen" sum all our praises again,
   Now as we worship before him.

Two Psalms

O Be Joyful in the Lord — John Rutter (1945-)

Alleluia, from *Brazilian Psalm* — Jean Berger (1909-)

Tarantella — Randall Thompson (1899-1984)

From the Tropics

Kokomo — Arr. by Mark Brymer

Kiss the Girl *and* Under the Sea — Arr. by Roger Emerson

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *conductor*

III

I Will Sing Unto the Lord (Psalm 104) — Imant Raminsh (1943-)

Arbolucu, te sequeste — Carlos Chavéz (1899-1978)

Vessels, from *Koyaanisqatsi* — Philip Glass (1937-)

Missa Afro-Brasileira — Carlos A. P. Fonseca (1933-)

Sanctus
Benedictus

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *conductor*

IV

Glory to God on High — Arr. by John Longhurst

COMBINED CHOIRS, AUDIENCE, BRASS AND ORGAN

The audience is invited to sing in unison:

1. *Glory to God on high! Let heaven and earth reply;*
   Praise ye his name.
   His love and grace adore, Who all our sorrow bore;
   Sing his great name alone, Worthy the Lamb!

2. *Interlude*

3. *Let all the hosts above join in one song of love,*
   Praise ye his name!
   To him ascribed be Honor and majesty
   Through all eternity: Worthy the Lamb!

V

Songs of Praise

Glory to God	Ron Nelson (1929-)
It is Good to Give Thanks	Jean Berger
Nun ist das Heil und die Kraft, BWV 50	Johann Sebastian Bach (1685-1750)
O Praise the Lord of Heaven	John Rutter

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of each row (note green EXIT signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 2, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Jeffrey Shumway, *piano*
Del Parkinson, *piano*

Fantasy on George Gershwin's *Porgy and Bess* — Percy Grainger (1882-1961)

Rapsodie Espagnole — Maurice Ravel (1875-1937)

Prélude à la nuit
Malagueña
Habenera
Feria

INTERMISSION

Suite No. 2, op. 17 — Sergey Rakhmaninov (1873-1943)

Introduction
Waltz
Romance
Tarantella

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 5, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY CHAMBER RECITAL

Geralyn Giovannetti, Glenn Williams,
Mack Wilberg, Roger Drinkall, Walter Birkedahl,
Lila Stuart, Elaine Jorgensen, Dian Baker,
David Blackinton, Bret Jackson, Gaylen Hatton,
Dan Bachelder, Steve Call

Trio for Oboe, Bassoon, and Piano — Francis Poulenc (1899-1963)

Presto
Andante
Rondo

Geralyn Giovannetti, *oboe*
Glenn Williams, *bassoon*
Mack Wilberg, *piano*

Duet for Cello and Bass — Gioacchino Rossini (1792-1868)

Allegro
Andante molto
Allegro

Roger Drinkall, *cello*
Walter Birkedahl, *bass*

Chansons Madecasses — Maurice Ravel (1875-1937)

Andante quasi allegretto
Andante
Lento

Lila Stuart, *voice*
Elaine Jorgensen, *flute*
Roger Drinkall, *cello*
Dian Baker, *piano*

Four Movements for Five Brass — Collier Jones

Introduction and March
Pretentions
Waltz
Finale - Allegro

David Blackinton, *trumpet*
Bret Jackson, *trumpet*
Gaylen Hatton, *horn*
Dan Bachelder, *trombone*
Steve Call, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 7, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Rosemary Mathews, *soprano*
Carole Bradshaw, *piano*

SEASONS OF A WOMAN'S LIFE

PROLOGUE

"To everything there is a season..."

Mi Chiamano Mimi — Giacomo Puccini (1858-1942)
(La Boheme) — (Lyrics: R. Mathews)

SPRING

"A time to be born..."

Everything and Anything — Ella Halloran
Mouth
Night and Day
Soap
Fastenings

"...A time to laugh and a time to dance."

Just Once (The Fantastiks) — Tom Jones

SUMMER

"A time to embrace, a time to love..."

Frauenliebe und leben — Robert Schumann (1810-1856)

Seit ich ihn gesehen
Er, der herrlichste von allen
Du ring an meinem finger

"...A time to plant."

Wiegenlied — Johannes Brahms-C. Bradshaw (1833-1897)

INTERMISSION

AUTUMN

"...A time to lose and a time to weep."

Lia's Recitative and Aria *(L'enfant Prodigue)* — Claude Debussy (1862-1918)

WINTER

"Favour is deceitful and beauty is vain..."

Il vecchiotto cerca moslie *(Il Barbiere Di Siviglia)* — Gioacchino Rossini (1792-1868)

"...A time to mourne and a time to die."

Pace, Pace, o Mio Dio *(La Forza Del Destino)* — Giuseppe Verdi (1813-1901)

EPILOGUE

"...And a time to every purpose under heaven."

I Know That My Redeemer Lives — L. Edwards H. Medley-C. Bradshaw adapted from Etude in D-flat by Franz Lizst

(Scriptures from Ecclesiastes 3, Proverbs 31)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 8 1991 - 7:30
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Elizabeth Ballantyne Elliott, *piano*

English Suite No. 3 in G Minor, BWV 808 — Johann Sebastian Bach (1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II (La Musette)
Gigue

Sonata in A-flat Major, Hob. XVI: 46 — Joseph Haydn (1732-1809)

Allegro moderato
Adagio
Finale--Presto

Valses nobles et sentimentales — Maurice Ravel (1875-1937)

Variations Sérieuses, op. 54 — Felix Mendelssohn (1809-1847)

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BYU PERFORMING ARTS SERIES

Presents

CHRISTIAN LINDBERG

trombone

Tuesday, February 12, 1991 - 7:30 p.m. • Madsen Recital Hall

CHRISTIAN LINDBERG

"Christian Lindberg, the young Swedish virtuoso, is turning out to sound like a man who is establishing a whole new expectation of just how fine an instrument can sound...Aside from sensational tone and command of pyrotechnics, Lindberg plays literally everything from baroque to the most advanced modern works--and everything in between. There seems to be absolutely nothing he cannot manage with his exceptional level of musicality..." --Heuwell Tircuit, *The San Francisco Chronicle*

Christian Lindberg remarks that the trombone in our time is mainly noted as a jazz instrument or thought of as "the one that sits in the back, resting most of the time."

Almost singlehandedly he has brought it to the front of the classical stage and into the spotlight. Though still under 30, he has performed internationally--in the United States and Canada, Great Britain, Germany, France, Italy, Poland, Belgium, Holland, Czechoslovakia, Yugoslavia, his native Sweden and throughout Scandinavia.

He has also premiered numerous works especially composed for him, been showered with prizes from Great Britain, France and Holland, and devised recital programs that cover the entire history of the trombone repertoire while entertaining with incredible virtuosity.

Equally entertaining but profoundly scholarly are the master classes he gives at the invitation of Jeunesses Musicales, the Juilliard School of Music, the Brooklyn College Conservatory of Music and trombone societies around the world.

Christian Lindberg received diplomas from the Stockholm Academy of Music and the Royal College of Music and then launched his unique international career with solo appearances with the Stockholm Philharmonic.

He has performed in Andrew Lloyd Webber's music festival in Surrey and in Chicago before a live Fourth of July audience numbering more than 800,000, a concert that was also televised. In June 1988 he toured Australia.

His first recording, *The Virtuoso Trombone* was released in 1984 to rave reviews and was quickly followed by *The Romantic Trombone*, *The Burlesque Trombone*, and *The Criminal Trombone* (featuring "stolen" repertoire). All are on the BIS label and form a part of an ambitious multi-year project to record the entire solo repertoire for the trombone. CBS Masterworks has engaged him to participate in its major release of Stravinsky's "The Soldier's Tale", collaborating with colleagues of world renown under Esa-Pekka Salonen.

Hautposaune (1990) — Anders Hillborg (1954-)

Two Gregorian Chants from *Klosterneuburg*

Hodie cantandus est (11th century)

Puer natus est nobis

Solo for slide trombone (1958) — John Cage (1912-)

Sequenza V (1965) — Luciano Berio
(In Memory of the Clown Grock)

INTERMISSION

Three Medieval Dances

La danse de Cleves (ca 1475)

Amoroso

La Spagna

Guggi Works (1990) — Per Lindgren
(Fragments from the "Ithci, Kitschy" world)

Short Ride on a Motorbike — Jan Sandstrom (1942-)

UPCOMING PERFORMANCES

Modern Mandolin Quartet	Thursday, March 14
Frederick Moyer	Friday, March 22
Utah Symphony (Broadway show stoppers)	Thursday, March 28

Tickets available at the Music Ticket Office

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 13, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Lawrence Green, *guitar*

Madroños	Federico MorenoTorroba (1891-1982)
Suite in G Major, BWV 1007	Johann Sebastian Bach (1685-1750)
Prelude	
Sarabande	
Gigue	
Suite populaire brésilienne	Heitor Villa-Lobos (1887-1959)
Mazurka-Choro	
Schottish-Choro	
Valso-Choro	
Gavotta-Choro	
Variations on the hymn tune "Kingsfold"	Lawrence Green (1954-)
Suite española, op. 47	Isaac Albéniz (1860-1909)
Granada	
Cádiz	
Sevillana (Fantasia), op. 29	Joaquin Turina (1882-1949)

*Guitar Built by Ken Stika of Provo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 14, 1991 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Deidre Rodman, *piano*

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in G Major, op. 79	Ludwig van Beethoven (1770-1827)
Variations in F Minor, H. XVII/6	Franz Joseph Haydn (1732-1809)

INTERMISSION

Prelude No. 8 in A Minor, op. 32	Sergey Rakhmaninov (1873-1943)
Prelude No. 10 in B Minor, op. 32	Sergey Rakhmaninov
Córdoba, from *Cantos de España*, op. 232	Isaac Albéniz (1860-1909)
Toccata, op. 15	Robert Muczynski (1927-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 15, 1991 - 7:30 p.m.
Madsen Redcital Hall

JAZZ COMBO RECITAL
Tuesday/Thursday 3:00

Brian Harker, *director*

Musicians:

Dawn Gifford, *trumpet*
Amie Cobabe, *alto saxophone*
Tim Owen, *tenor saxophone*
Karen Armstrong, *voice*
Cameron Rose, *piano*
Corbett Hansen, *bass*
Andy Sheneman, *drums*

Songs to be selected from:

Why Not	Cameron Rose (1965-)
Waltz for Alfredo	Cameron Rose
Vince's Waltz	Cameron Rose
Sam's Revenge	Cameron Rose
Blue Bossa	Kenny Dorham (1924-1972)
Every Day I Have the Blues	
Now's the Time	Charlie Parker (1920-1955)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 19, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lisa Ann Bowen
mezzo-soprano

Student of Rebecca Wilberg

Assisted by:
Robert Nakea, *piano, harpsichord*
Paul Abegg, *violin,* Ken Rogerson, *violin*
Claudine Bigelow, *viola,* Monika Rosborough, *cello*

In lieu of Jury Examination

I

Par min dirti — Antonio Vivaldi (1678-1741)

Ti sento — Antonio Vivaldi

Paul Abegg, *violin,* Ken Rogerson, *violin,*
Claudine Bigelow, *viola,* Monika Rosborough, *cello*
Robert Nakea, *harpsichord*

II

Zwei Gesänge, op. 91 — Johannes Brahms (1833-1897)

Gestillte Sehnsucht
Geistliches Wiegenlied

Claudine Bigelow, *viola*

III

Three Lullabies

Cradle Song (sung in Russian) — Alexander Gretchaninov (1864-1956)

Pai, pai, paitaressu (sung in Finnish) — Oskar Merikanto (1868-1924)

To the Children, op. 26, no. 1 (sung in Russian) — Sergey Rakhmaninov (1873-1943)

IV

Mélodies passagères, op. 27 — Samuel Barber (1910-1981)

Puisque tout passe
Un cygne
Tombeau dans un parc
Le clocher chante
Départ

V

Childhood Fables for Grownups, Set I — Irving Fine (1914-1962)

Polaroli
Tigeroo
Lenny the Leopard
The Frog and the Snake

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 22, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Karine K. Stone, *violin*

Student of Nell Gotkovsky

Assisted by:
Robert Nakea, *piano*
Shauna Elwood, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 1 in D Major — Franz Schubert (1797-1828)

Allegro molto
Andante
Allegro vivace

Concerto No. 1 in G Minor — Max Bruch (1838-1920)

Allegro moderato
Adagio
Finale

PAUSE

Roumanian Folk Dances — Béla Bartók (1881-1945)

Jocul cu Bata
Braul
Pe Loc
Buciumeana
Poarca Romaneasca
Manuntelul

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 26, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Shirley Westwood, ***soprano***
Mack Wilberg, ***piano***

A PROGRAM OF AMERICAN SONG

Songs of the Night (Richard Nickson) — Benjamin Lees (1924-)

O Shade of Evening
A Star Fell in Flames
The Enemies
A Whisper of Rain
Fall to the Night Wind
On Eastern Hills

Three Songs of Adieu — Norman Dello Joio (1913-)

After Love (Arthur Symons)
Fade, Vision Bright (anonymous)
Farewell (John Addington Symonds)

from *Harmonium* (Wallace Stevens) — Vincent Persichetti (1915-1987)

Valley Candle
Theory
The Wind Shifts
The Snow Man
Gubbinal
Domination of Black

Poems of Love and Parting — Ernest Gold (1921-)

A Red, Red Rose (Robert Burns)
Parting (Emily Dickinson)
Time Does Not Bring Relief (Edna St. Vincent Millay)
Music When Soft Voices Die (Percy Bysshe Shelley)

Night Songs (Adelaide Crapsey) — Lee Hoiby (1926-)

Night
Pierrot
Angélique
The Shroud

A Song of Joys (Walt Whitman) — Paul Creston (1906-)

All Music, All Delight (Richard Nickson) — John Duke (1899-1984)

Goodbye, My Fancy (Walt Whitmand) — David H. Williams (1919-)

The Serpent (Theodore Roethke) — Lee Hoiby (1926-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 27, 1991 - 7:30 p.m.
deJong Concert Hall

POPS CONCERT
featuring:

BYU WOMEN'S CHORUS
Rosalind Hall, *conductor*

BYU MEN'S CHORUS
Mack Wilberg, *conductor*

BYU WIND SYMPHONY
David Blackinton, *conductor*

I

American Salute — Morton Gould-Lang

Bugler's Holiday — LeRoy Anderson

Wind Symphony

II

I Get a Kick Out of You — Cole Porter-King

My Heart Belongs to Daddy — Cole Porter-Shaw

The Boy from New York City — Arr. by Kirby Shaw

From the Songs of Streisand — Arr. by Lyle Archibald and Kirby Shaw
The Way We Were
Can't Help Loving That Man
Sam, You Made the Pants Too Long
A Piece of Sky
Don't Rain On My Parade

Women's Chorus

III

National Emblem — E. E. Bagley-Fennell

The Phantom of the Opera — Andrew Lloyd Webber-deMeij

Wind Symphony

IV

Highlights from *The Music Man* — Meredith Willson-Reed
- The Wells Fargo Wagon
- 'Til There Was You
- Lida Rose (BYU Barbershop Quartet)
- Seventy-Six Trombones

Men's Chorus and Wind Symphony

V

Kokomo — Arr. by Mark Brymer

Selections from *The Little Mermaid* — Arr. by Roger Emerson
- Fathoms Below
- Part of Our World
- Kiss the Girl
- Under the Sea

Naturally — Arr. by Carl Strommen

Hillbilly Rock — Arr. by Ned Ginsburg

Men's Chorus

VI

Symphonic Dance Music from *West Side Story* — Leonard Bernstein-Polster

Wind Symphony

Highlights from *West Side Story* — Leonard Bernstein-Ingram

Women's Chorus, Men's Chorus and Wind Symphony

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of each row (note neon EXIT signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 28, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY CHAMBER RECITAL

Clyn Barrus, *viola*
David Dalton, *viola*
Donna Fairbanks, *violin*
James Hardy, *cello*
Lysa Rytting, *harp*
Barbara Williams, *violin*
Glenn Williams, *bassoon*
Clayton Williams, *piano*

Trio Sonata in F Major, for violin, bassoon, and continuo — Georg Philipp Telemann (1681-1767)

Allegro
Soave
Presto

Barbara Williams, *violin*
Glenn Williams, *bassoon*
James Hardy, *cello*
Clayton Williams, *piano*

Duet in C Major — Carl Stamitz (1745-1801)

Allegro
Andante
Rondo

Duets — Béla Bartók-Primrose (1881-1945)

Prelude and Canon
Arabian Dance
The Bagpipe
Sadness
Dancing Song
Pizzicato
Ruthenian Dance

Clyn Barrus and David Dalton, *viola*

Under the Linden Trees
from *Scenes Alsacienne*

Jules Massenet-Maganini
(1842-1912)

Barbara Williams, *violin*
Glenn Williams, *bassoon*
Clayton Williams, *piano*

Etude for Violin and Bassoon (1931)

Vernon Duke (Vladimir Dukelsky)
(1903-1969)

Barbara Williams, *violin*
Glenn Williams, *bassoon*

Fantaisie for Violin and Harp, op. 124

Camille Saint-Saëns
(1835-1921)

Donna Fairbanks, *violin*
Lysa Rytting, *harp*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

February 28, March 1-2, 5, 1991 - 7:30 p.m., & March 4 - 5:00 p.m.
Nelke Theatre

BYU OPERA WORKSHOP
Arden Hopkin, *director*

WASHINGTON SQUARE

Music by Thomas Pasatieri (1945-)
Libretto by Kenward Elmslie
based on a novel by Henry James

CAST
(In Order of Appearance)

	Feb. 28, Mar. 2, 4	Mar 1, 5
Morris Townsend	Eric Glissmeyer	Robert Prosch
Lavinia Davenport	Ruth Christensen	Lisa Bowen
Arthur Townsend	John Peterson	Bryan Slade
Marian Harrington	Rebecca Pyper	Lenore Odekirk
Elizabeth Harrington	Angela Drahos	Angela Drahos
Catherine Sloper	LaDawn Gardner	Sarah Daniels
Dr. Sloper	Ross Bailey	Ross Bailey
Mrs. Montgomery	Stephanie Smithson	Sally Bayles

Time: 1890 **ACT I**

At an engagement party for Marian Harrington and Arthur Townsend, Catherine Sloper dances with Morris Townsend. Her father, Dr. Sloper, joins the party. Catherine leaves the party with her father and her aunt, Lavinia Davenport. On their way home to Washington Square Dr. Sloper, Lavinia and Catherine give voice to their secret thought. Catherine is overwhelmed by Morris. Lavinia congratulates herself for having invited Morris to tea; he is Catherine's first beau. Dr. Sloper complains how boring these two women are.

Morris comes to tea. Catherine accompanies him as he sings "First Love." When Dr. Sloper notices his cigars missing, Lavinia informs him of Morris' visits and he tells her to invite Morris to dinner.

Morris, who is looking for employment, is rebuffed by Dr. Sloper. Incensed, Morris leaves, promising to meet Catherine the next day. Dr. Sloper orders Lavinia to stop meddling with Catherine's future but Lavinia stands up to him.

Catherine and Morris decide to tell Dr. Sloper of their decision to marry. Dr. Sloper and Morris argue heatedly and Dr. Sloper refuses to give his approval.

ACT II

Lavinia hastily advises Catherine to elope with Morris at once, but rethinks her decision and counsels Catherine to wait.

Dr. Sloper harangues Mrs. Montgomery, Morris' sister, till she confesses that Morris is shallow and selfish and she warns him not to let his daughter marry Morris.

Morris asks Catherine to marry him at once but she warns him that her father will disinherit her. He hopes that Dr. Sloper will still give them his blessing. Nervously, Catherine informs her father she plans to marry Morris in the immediate future. He asks her to wait for half a year and travel with him through Europe. She agrees.

At Marian and Arthur's reception, Morris joins in a wedding hymn, then urges Catherine to win her father's approval of their marriage while she's in Europe. Dr. Sloper becomes angry at Morris and the reception erupts into chaos. Angrily, Marian hurls her wedding bouquet to the floor. Morris retrieves it and presents it to Catherine, wishing her "Bon Voyage."

ACT III

In Venice, Catherine writes to Morris - Dr. Sloper's attitude hasn't softened. Morris and Lavinia read Catherine's letter. Morris is discouraged - his prospects of gaining access to her fortune remain slight. Lavinia dictates a letter to him - instructions to Catherine to help win her father's consent. Catherine reads the letter and Dr. Sloper takes it from her hands. He reads the instructions and furiously turns on Catherine.

Catherine returns home and is showing off her wedding veil to Lavinia when Morris comes to call. They embrace happily, but when Morris learns that Dr. Sloper is still against their marriage he leaves abruptly "on business". Catherine asks Lavinia why Morris has left town. Lavinia hints of "a separation" and Catherine realizes she's been jilted. She confesses to her father that her engagement has been broken off. Alone, she traces her way through her longing for Morris, past her wishful imagining of a loveless present and faces up to her solitude. Free of manipulative men, she resolves to begin to become herself.

EPILOGUE

Twenty years have passed. Lavinia complains to Marian and Arthur how unfair Dr. Sloper's will was to Catherine. The information slips out that Morris is coming to call, unbeknownst to Catherine. Arthur insists on leaving, but Marian wants to stay. After a marital spat they both leave. Catherine enters, perplexed by Marian's mention of Morris. Lavinia confesses she has invited him. The doorbell rings. Transformed into a middle-aged non entity, Morris asks her to forget the past. Catherine serenely spurns his advances and bids him good evening. Catherine sings a fragment of "First Love", "I recall the day my innocent heart...", and then contentedly sits down in "her" chair.

PRODUCTION STAFF

Executive Producer	K. Newell Dayley
Associate Executive Producers	Phyllis C. Jacobson
	Harold R. Oaks
Producer	Janielle Christensen
Artistic Director	J. Arden Hopkin
Musical Director/Conductor	Doug Reed
Technical Director	Michael Handley
Scenic Designer/Stage Manager	Ben Sanders
Set Construction	Mike Magelby
Lighting Designer	Lisa Wygant
Costumes	Jessica Rodgers
House Manager	Paul Duerden
Publicity	Christine Nokleby
Artwork	Will Terry
Assistant Director	Peter Asplund
Production Assistant	Sheryl Carlin

ORCHESTRA

Doug Reed, *conductor*

Flute/Piccolo	Vivian Harmer
Oboe/English Horn	Kristine Spencer
Clarinet/Bass Clarinet	Sonia Hirst
Bassoon/Contra Bassoon	Geniel Williams
Horn	Heidi Trefethen
Trumpet	Cliff Oram
Trombone	Alina Gardner
1st Violin	Martha Thompson
2nd Violin	Rebecca Rogers
Viola	Nancy Call
Cello	Hans Twitchell
Bass	Darrin Howell
Piano/Celeste	Erica Baldwin
Percussion	Jason Willard
Harp	Tara Ogden

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 1, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Annette C. Tenney, ***violin***

Student of Nell Gotkovsky

Assisted by:
Arthur Johnson, *piano*

Required for the degree Bachelor of Music
with a Major in Performance and Pedagogy

Sonatina in D Major, op. 137, no. 1 — Franz Schubert (1797-1828)

Allegro molto
Andante
Allegro vivace

Simchas Torah, from *Baal Shem* — Ernest Bloch (1880-1959)

Sonata No. 3 in D Minor, op. 108 — Johannes Brahms (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Polonaise Brillante in D Major, op. 4 — Henryk Wieniawski (1835-1880)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 1, 1991 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

M. Paul Evans, *tuba*

Student of Steven Call

Assisted by:

Meredith Green, *piano*
Jay Powell, *organ*
BYU Honors Brass Quintet:
Phil Kersh, *trumpet*
Barry Hillam, *trumpet*
Tara Farmer, *horn*
Bret Cook, *trombone*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Two Moods for Tuba — Donald Swann (1923-)

Elegy
Scherzo

Concerto for Bass Tuba — Ralph Vaughan Williams (1872-1958)

Allegro Moderato
Romanza - Andante sostenuto
Finale - Rondo alla tedesca

INTERMISSION

Etre ou ne pas etre! — Henri Tamasi (1901-1971)

Arioso for Tuba and Piano — Warren Benson (1924-)

Konsertant Svit for Solo Tuba and Four Horns — Christer Danielsson (1943-)

Largo--Allegro Vivo
Moderato Misterioso
Andante
Alla Marcia

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Tuesday, March 5, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Lisa Ann Rhodes, *cello*

Student of Roger Drinkall

Assisted by:
Dian Baker-Drinkall, *piano*

Sonata in D Major, BWV 1028 — Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Andante
Allegro

Après un Rêve — Gabriel Fauré (1845-1924)

Sicilienne, op. 78 — Gabriel Fauré

INTERMISSION

Sonata in A Major, op. 69 — Ludwig van Beethoven (1770-1827)

Allegro, ma non tanto
Scherzo: Allegro molto
Adagio cantabile--Allegro vivace

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Tuesday, March 5, 1991 - 7:30 p.m.
deJong Concert Hall

BYU Women's Chorus
Rosalind Hall, *conductor*
Jill Winters, Mack Wilberg; *accompanists*

I

from *Missa Brevis Pacem* — Edward Gregson
Gloria
Sanctus

II

Tota Pulchra — Maurice Duruflé (1902-)

Tantum Ergo, op. 65, no. 2 — Gabriel Fauré (1845-1924)

Marlisa Stones, Julie Tams, Jane Bennion, *soloists*

III

A Jubilant Song — Norman Dello Joio (1913-)

Susanne Reddell, *soloist*

IV

Stuff and Nonsense

Three Limericks in Canon Form — Arthur Frackenpohl
1. A Diner at Crewe
2. A Boy of Baghdad
3. A Fellow of Perth

Father William from *Alice in Wonderland* — Irving Fine (1914-1962)

Little Polly Flinders — John Michael Diack
Arr. by Rosalind Hall *with apologies to Mozart*

V

Two Folksongs and a Spiritual

Parsley, Sage, Rosemary, and Thyme (Traditional) — Arr. John Coates Jr.

Danny Boy (Traditional) — Arr. by Dede Duson

The Heavenly Aeroplane (Modern Spiritual) — John Rutter

VI

Popular Arrangements

I Get a Kick Out of You — Cole Porter-King (1891-1964)

My Heart Belongs to Daddy — Cole Porter-Shaw

From the Songs of Streisand — Arr. by Lyle Archibald and Kirby Shaw

The Way We Were
Can't Help Loving that Man
Sam You Made the Pants too Long
Melanie Marshall, *soloist*
A Piece of Sky
Don't Rain on My Parade

Women's Chorus Winter 1991

Anna-Lisa Aagard
Dana Allen
Angela Anderson
Trisa Andrews
Rebecca Badham
Catherine Baird
Erika Baldwin
Jennifer Bassett
Jennifer Belnap
Jane Bennion
Stacie Berardi
Melissa Bikman
Deedra Blazzard
Shirell Brady
Debi Burris
Caroline Call
Julie Call
Carrie Carlston
Anna Clem
Jennifer Crabb
Jennifer Datka
Anjenette Dustin
Mauri Earl
Judy Eggleston
Heather Ericksen
Nicole Erickson
Deulene Fluckiger
Ruth Fulkerson
Amanda Fund
Stephanie Furnell
Michelle Gardner
Judy Garner
Emily Gibbons
Ronnie Grauman
Camille Griffin
Jennifer Grubbs
Deanna Hadfield
Carolyn Hammond
Heidi Hansen
Valency Harms
Kristin Harper
Angela Harris
Pamela Hawkins
Jennifer Hemmert
Nicole Hopkinson
Kerol Horne
Gina Hunt
Loreen Hunter
Sally Hurst
Angie Jackson
Jill Jackson
Jennifer Jacobson
Kerri Jagard
Melody Jole
Emilee Keith
Wendy Kieffer
Janalee Lewis
Marianne Marchant
Melanie Marshall
Amanda Martin
Danielle Martin
Kristin Matthews
Melissa Matthews
Rebecca Maughan
Rachel McDowell
Marcianne MacKay
Annette Minor
Shelley Olsen
April Peavler
Marta Priddis
Susanne Reddell
Kristen Rich
Kaarin Safsten
Melin Savage
Jennifer Schilling
Karine Severn
Keri Slade
Jennifer Smith
Tamara Smith
Tania Smith
Heidi Smurthwaite
Robyn Smyth
Jennifer Steele
Lisa Stone
Marlisa Stones
Carol Lee Stott

Elise Taggart
Julie Tams
Holly Thompson
Amy M. Trent
Rebecca Updike
Suzanne Wasden
Julie Weed
Tina Wells
Maria Westover
Darlene Whipple
Ellen Wigman
Holly Williams
Julie Williams
Richanne Wood
Lonnie Zeh
Bonnie Morgan

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 7, 1991 - 7:30 p.m.
deJong Concert Hall

BYU PHILHARMONIC ORCHESTRA

Clyn D. Barrus, *conductor*
Christian Smith, *assistant conductor*
Lila Stuart, *mezzo soprano*
Mogens Rafn Mogensen, *Lecturer*

Slava — Leonard Bernstein (1918-1990)

Christian Smith, *conductor*

Symphony No. 1 "Jeremiah" — Leonard Bernstein

Prophecy
Profanation
Lamentation

Lila Stuart, *mezzo soprano*

INTERMISSION

Comments on the Carl Nielsen Symphony No. 4 — Mogen Rafn Mogensen

Symphony No. 4, "The Inextinguishable" — Carl Nielsen (1865-1931)

Allegro
Poco allegretto
Poco adagio quasi andante
Allegro
(The movements are played without a pause.)

STRING SEATING FOR PHILHARMONIC - WINTER SEMESTER

FIRST VIOLINS:
Paul Abegg
Judy Fletcher
Kirstan Harris
Cybèle Stevenson
Rebecca Rogers
Amy Jacob
Martha Thompson
Marinda Peterson
Jacquelyn Coleman
Susanna Wrathall
Rose Bean
Ken Rogerson
Keri Jackman
Timothy Dutton
Anna Affleck
Emily Wilson
Kevan Lewis
Leigh Shahan
Momoyo Asai

SECOND VIOLINS:
Annette Tenney
Krista Hales
Jennifer Peterson
Bonnie Dunford
Emily Mitton
Laurie Illions
Denene Wilcox
Dedra Christensen
Kimberely Jensen
Debora Wrathall
Heather Rencher
Karine Stone
Sandra Sharp
Rachel Farmer
Paula Gehring
Amy Snow
Mark Wolz

VIOLAS:
Sharon Lynn Dunning
Nancy Call
Claudine Pinnell Bigelow
Elizabeth Ann Jacob
Amy Sievers
Natalie Burton
Martha Powley
Marie Pitkin
Stephanie Peterson
Alisa Probst
Blaine Hall
Kevin Gardiner
Heidi Szoke
Marie Garrett
Melinda Peterson

CELLOS:
Nicole Pinnell Jackson
Monika Rosborough
Hans Twitchell
Sandy Garrard
Emily Jacob
Lisa Palmer
Jeff Slade
Chris Abramson
Lisa Rhodes
Joel Hales
Donald Crosby
Matt Kieffer
Sariah Mourik

BASSES:
Darren Howell
Thom Herlin
Robert Jenkins

Mark Allen
Corbett McKay Hansen
Rick Anderson

WOODWIND, BRASS, AND PERCUSSION

FLUTE\PICCOLO:
Marianne Cutchins
Kim Helton
Lynette Leavitt

CLARINET:
Berkeley Price
Madeline LeBaron
Sonia Hirst
Julie Bowers

TRUMPET:
Clif Oram
Philip Kersh
Kevin Griggs

TROMBONE:
Bret Cook
Lyle Durland
Mike Roberts

PERCUSSION:
Steve Cox
Jim Schouten
Kathleen Glew
Jason Willard

OBOE:
Carrie Streeter
Kristine Spencer
Leslie McCoy

BASSOON:
Christian Smith
Glenn Williams
Anna Bills

HORN:
Julie Dalton
Heidi Trefethen
Tara Farmer
Dana Roberts
Maralee Palmer
Marcel Pusey

TUBA:
Paul Evans

PIANO:
Clayton Williams

SAXOPHONE:
JoEllen Turley

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 8, 1991 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Madeline Le Baron, *clarinet*

Student of Cindy Child

Assisted by:
Anita Wilkins, Arthur Johnson; *piano*

"The Westerly Winds":
Kim Helton, *flute*
Christian Smith, *bassoon*
Tim Tsukamoto, *horn*
Carrie Streeter, *oboe*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Phantasy Suite, op. 91 — Thomas Frederick Dunhill (1877-1964)

Andante Espressivo
Allegretto
Allegro con fuoco
Andantino serioso
Vivace assai
Andante Espressivo

Four Pieces for Clarinet and Piano — Claude Debussy (1862-1918)

The Girl with the Flaxen Hair
Minstrels

Rhapsodie — Willson Osborne (1906-)

INTERMISSION

Three Shanties, op. 4 — Malcolm Arnold (1921-)

Allegro con brio
Allegretto Semplice
Allegro Vivace

The Westerly Winds:
Kim Helton, *flute;* Christian Smith, *bassoon;*
Carrie Streeter, *oboe;* Tim Tsukamoto, *horn*

Clarinet Concerto, op. 80 — Charles Villiers Stanford (1852-1924)

Allegro moderato
Andante con moto
Allegro moderato

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'BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 9, 1991 - 6:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Jacquelyn M. Coleman
violin

Student of Nell Gotkovsky

Assisted by:
Gina Harrop, *piano*

In lieu of Jury Examination

Symphonie Espagnole
Allegro non troppo
Edouard (Victoire-Antoine) Lalo
(1823-1892)

Sonata No. 2
Andante
Johann Sebastian Bach
(1685-1750)

Sonata No. 5 (Spring Sonata)
Allegro
Ludwig van Beethoven
(1770-1827)

PAUSE

Meditation from *Thais*
Andante religioso
Jules Massenet
(1842-1912)

Praeludium and Allegro
Fritz Kreisler
(1875-1962)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 9, 1991 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

LeeAnn J. Morgan, *viola*

Student of Dr. David Dalton

Assisted by:
Janice Vincent, *violin*
Jayne Galloway, *piano*
The Utah Chamber Players
Bryce Rytting, *conductor*

In partial fulfillment of the requirements for
the degree Master of Music

Pièce en forme de habanera — Maurice Ravel-Neuberth (1875-1937)

Jayne Galloway, *piano*

Brief lecture on George Rochberg's Sonata for Viola and Piano
given by LeeAnn Morgan

Sonata for Viola and Piano (1979) — George Rochberg (1918-)

Allegro moderato
Adagio lamentoso
Fantasia: Epilogue Allegro moderato; ma un poco parlando

Jayne Galloway, *piano*

Sinfonia concertante in E-flat Major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante
Presto

Janice Vincent, *violin*
The Utah Chamber Players

OUTLINE OF LECTURE

INTRODUCTION

Biography of Rochberg
Rochberg's aesthetics: a brief overview

VIOLA SONATA ANALYSIS

Genesis of the Viola Sonata
Profile of main themes (see next page)
  melodic line
  intervallic content
  rhythmic foundation
  dynamic profile
  harmonic outline
Sonata-allegro form (see next page)
  overall layout (expo., deve., recap., coda)
Movements two and three - brief overview

VIOLA SONATA AESTHETICS

Rochberg's aesthetic values as related to the Viola Sonata
Neo-romantic work

CONCLUSION (or summary)

> We must stop torturing sound in the name of music and begin to sing again, to dance again, to let music be again what it once was and can be once more - a source of joy, a vehicle of human passions, a channel through which we vivify our existence.
>
> Rochberg

PROFILE OF MAIN THEMES

(musical excerpts from each theme will be included in this section)

FORM

	Theme	Measure	Tonal Center	
EXPOSITION				
	I	1-25	F	I
	II	26-51	C	V
	III	52-67		III
DEVELOPMENT				
	I, II & III	68-154		
RECAPITULATION				
	I	155-187	F	I
	II	188-214	B-flat	IV
	III	215-230		
CODA				
	I	231-255	F	I
	II(frag.)	256-end	F	I

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 9, 1991 - 7:30 p.m.
deJong Concert Hall

AMERICAN PIANO QUARTET

Del Parkinson, Paul Pollei,
Jeffrey Shumway, Mack Wilberg

TWO MARCHES

Stars and Stripes Forever	John Philip Sousa-Wilberg (1854-1932)
Turkish March from *Ruins of Athens*	Ludwig van Beethoven-Rubinstein-Dieter (1770-1827)

TWO FESTIVE DANCES

Carnaval	Ernest Guiraud-Steiger (1837-1892)
Slavonic Dance in C Major	Antonin Dvorak-Keller (1841-1904)

ORIGINAL WORK FOR TWO PIANOS/EIGHT HANDS

Les Contrastes - Grand Duo dedicated to His Majesty Frederic August, King of Saxony Andante con moto, ma ben accentuato Fuga: Allegro maestoso Andante religioso Allegretto	Ignaz Moscheles (1794-1870)

TWO VIRTUOSO TRANSCRIPTIONS

Rakoczy March	Franz Liszt-Horn (1811-1886)
Grand Galop Chromatique	Franz Liszt-Maylath

INTERMISSION

TWO RUSSIAN DANCES

Troika from *Lt. Kije Suite* — Sergey Prokofiev (1891-1953)

Russian Dance from *Petrouchka* — Igor Stravinsky (1882-1971)

TWO ARRANGEMENTS FROM JOHANN SEBASTIAN BACH

Sicilienne in G Minor — Mack Wilberg (1955-)

Fugue in A Minor — Percy Grainger (1882-1961)

TWO TRANSCRIPTIONS FROM OPERA

Waltz from *Faust* — Charles Gounod-de Vilbac (1818-1893)

Fantasy on Themes from *Carmen* — Georges Bizet-Wilberg (1838-1875)

AMERICAN PIANO QUARTET

The American Piano Quartet, formed in 1985, consists of four pianists performing works composed and arranged specifically for two pianos/eight hands. The quartet is composed of four nationally and internationally known musicians who focus their careers in all areas of performance, teaching, composing, arranging, conducting and administration. Their tours as a quartet have taken them throughout the United States, Canada, the Far East, and Europe.

Del Parkinson, Professor of Piano at Boise State University is a graduate of Indiana University and the Juilliard School of Music. He has performed with major orchestras, been featured in a Carnegie Hall solo debut recital, and continues to have an active solo and teaching career.

Paul Pollei, Professor of Piano Studies at Brigham Young University is a graduate of the University of Utah, Eastman School of Music, and Florida State University. He is the Founder/Director of the Gina Bachauer International Piano Competition and is active as a teacher, lecturer and recitalist.

Jeffrey Shumway, is a graduate of Brigham Young University, Juilliard School of Music, and Indiana University. His teaching career began in Texas. He is currently Head of Keyboard Studies at Brigham Young University, and is known for his performances of the complete cycle of piano music of Ravel and the thirty-two sonatas of Beethoven.

Mack Wilberg, graduate of Brigham Young University and the University of Southern California, is a well-known chamber musician and accompanist, and a composer and arranger of many works. He is Director of Choral Activities at Brigham Young University.

The American Piano Quartet is dedicated to performing original works for the combination of two pianos/eight hands, re-discovering music once well known for this medium, and performing new arrangements for this unusual and popular combination.

The new publications of THE AMERICAN PIANO QUARTET SERIES, by the Neil A. Kjos Music Company of San Diego, California are selected new editions dedicated to research, retrieval and publishing of music for this medium.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1991 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

JoEllen Turley
soprano and alto saxophones

Student of Dr. C. Raymond Smith

Assisted by:
Jennifer Duerden, *piano*
Kathleen Glew, *percussion*

In partial fulfillment of the requirements for
the degree Master of Music

Sonate — Georg Philipp Telemann/Londeix (1681-1767)

- Siciliana
- Spiritoso
- Andante
- Vivace

Circus Parade--Duo for Alto Saxophone and Percussion — Pierre Max Dubois (1930-)

- Allegro Moderato
- Adagio--Allegro-Mouvement de Marche

Sonata for Alto Saxophone and Piano, op. 29 — Robert Muczynski

- Andante maestoso
- Allegro energico

Prélude, Cadence et Finale — A. Desenclos

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lenore Wise Odekirk, *soprano*

Student of Shirley Westwood

Assisted by:
Ross Smith, *piano*
Chad Staten, *harpsichord*
Lisa Bowen, *recorder*
Greg Petersen, *viola da gamba*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

from *Neun Deutsches Arien* — George Frideric Handel (1685-1759)

No. 4 Süsse Stille
No. 8 In den angenehmen Büsche

from *Italienisches Liederbuch* — Hugo Wolf (1860-1903)

Und willst du deinen Liebsten
Auch kleine Dinge
Du denkst mit einem Fädchen
Ich hab in Penna

from *Ariettes oubliées* — Claude Debussy (1862-1918)

C'est l'extase langoureuse
Spleen
Green

Three Songs of Adieu	Norman Dello Joio (1913-)
After Love Fade, Vision Bright Farewell	
Fiocca la neve	Pietro Cimara (1897-1967)
Paesaggio	Pietro Cimara
Scherzo	Pietro Cimara

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1991 - 7:30 p.m.
deJong Concert Hall

BYU MEN'S CHORUS
Mack Wilberg, *conductor*

I

Two Psalms

O Be Joyful in the Lord — John Rutter (1945-)

Psalm 150 — David Willcocks (1920-)

Neil Harmon, *organ*

II

Three American Part-Songs

Tarantella — Randall Thompson (1899-1984)

Pianola D'Amore, from *The Choral New Yorker* — Irving Fine (1914-1962)

Vocalise — Wilber Chenoweth

Jana Garrett, *soprano*
James Margetts, *piano*

III

From the Best of the 20's and 30's — Arr. by Ringwald, Higgins, Ades, Stickles, Shaw, and Brymer

Great Day (1929) — Vincent Youmans
Somebody Loves Me (1924) and — George Gershwin
I've Got a Crush on You (1930)
Hallelujah! (1927) — Vincent Youmans
Neil Harmon, *conductor*
In the Still of the Night (1937) — Cole Porter
Ron Harper, *conductor*
Strike up the Band (1927) — George Gershwin
Georgia on My Mind (1930) — Hoagy Carmichael
Jon Jensen, *soloist*
Doin' the Raccoon (1928) — J. Fred Coots
BYU Barbershop Quartet
Fascinating Rhythm (1924) — George Gershwin
Crazy Rhythm (1928) — Joseph Meyer
I've Got Rhythm (1930) — George Gershwin
Thom Herlin, *string bass*

IV

Two Popular Arrangements

Naturally — Arr. by Carl Strommen
Timothy Ritchie, *soloist*

Hillbilly Rock — Arr. by Ned Ginsburg

V

From the Tropics

Kokomo — Arr. by Mark Brymer

From *The Little Mermaid* — Arr. by Roger Emerson

Fathoms Below
Part of Our World
Kiss the Girl
Under the Sea

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *director*

Ron Harper and Neil Harmon, *assistant directors*

Tenor I

Bob Ahlander
Jerry Barker
Jonathan Boyd
Jared Brink
Don Callister
Alan Davidson
Andrew Davies
Cameron Earl
Shane Fortune
Dan Gardner
John Gilbert
Mike Hamilton
Neil Harmon
Ron Harper
Trevor Hart
Pierre Herring
Scott Jorgensen
Ryan Larkin
Benjamin Layne
Kendall Lyman
George Moran
Scott Myler
Charlie Olson
Junior Patane
Geoffrey Peterson
Jay Powell
Mathew Rawlins
Jonathan Rayback
David Remington
Tim Ritchie
Paul Ritchie
Mike Sharp
Barry Vander Veur
Michael Wallgren
Dan Williams
Rob Williams

Tenor II

Cory Anderson
Jared Anderson
Steve Barton
Eric Bashaw
Jeff Benson
Shawn Beus
Matthew Binns
Chad Black
Jeff Broadhead
Chris Carpenter
Blaine Cook
Robert Cope
Ron Hahn
Scott Hall
Sean Hart
Chainey Hoffman
Deren Koldewyn
Curt Kretschmer
Mark Kropf
David Larson
Steven Lind
Tim Lott
Doug Maxfield
Chester Mitchell
Brian Morgan
Scott Mumford
Scott Murphy
Gary Nelson
David Petersen
Craig Petrie
Jeff Pirente
Roy Quackenbush
Milan Rogers
Neil Rogers
Jeff Russell
Todd Seamons
Raymond Sewell
Derrek Smith
Eric Smith
Tom Stolk
Jon Taylor
Todd Wakefield
Max Walker
Sean Wilson

Bass I

Ken Allred
Paul Anderson
Jeremy Bahr
Quinn Bastian
Sam Bessinger
Jonathan Blake
Stephen Bons
Dave Boyce
Drew Buck
Matt Budge
Weston Cann
Chris Cardall
Mark Carley
Ken Christensen
Andrew Cole
Allen Cutler
Preston Davis
Michael Edgel
Marco Flores
Ben Ford
Dan Fullmer
D. J. Gibb
Timothy Gruver
John Hall
Robert Harris
Mark Henrichsen
Aaron Hill
Greg Hoch
Brent Hoskisson
Dan Humpherys
Jon Jensen
Zane Kerby
David Knight
Jeff Lay
Byron Lee
Mike Loveridge
Jeff Lowrey
Nathan Lowry
Joseph Ogden
Mark Oldham
Rob Parish
Sean Peterson
Todd Price
David Robertson
Cameron Rose
Jim Shank
Jeff Shumway
Jason Stout
Shawn Stradley
Nolan Sundrud
Scott Thomas
David Thompson
David Trevino
Kendall Trump
Robert Vance
Jared Wilks

Bass II

Klane Anderson
Ray Anderson
David Bennion
Shawn Brubaker
Roger Cox
Paul Daines
Michael Dixon
Greg Doyle
Brian Duncan
Bryce K. Earl
Mike Feliz
John C. Gilbert
Delbert Goodrich
John Grotegut
Chris Gyllenskog
Ken Hainsworth
David Hale
Victor Hansen
Joe Harmer
Chuck Helquist
Patrick Hoggan
Garrick Hyde
Greg Hyde
Tom Karlinsey
Nate Keller
Andy Kelson
Dan Kelson
Matt Kieffer
Steele Knudson
Soren Koldewyn
David Lawrence
David Linford
Wayne McCandless
Darin Prince
Wes Quinton
David Ream
Jon Rhees
Randy Robertson
Thomas Settle
Jeff Slade
Darren Smith
Charles Smurthwaite
David Tate
Brian Thornock
Joe Tolley
Patrick Trent
Darren Watts
Duston Wells
Dan Whitaker

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lenore Wise Odekirk, *soprano*

Student of Shirley Westwood

Assisted by:
Ross Smith, *piano*
Chad Staten, *harpsichord*
Lisa Bowen, *recorder*
Greg Petersen, *viola da gamba*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

from *Neun Deutsches Arien* — George Frideric Handel (1685-1759)

No. 4 Süsse Stille
No. 8 In den angenehmen Büsche

from *Italienisches Liederbuch* — Hugo Wolf (1860-1903)

Und willst du deinen Liebsten
Auch kleine Dinge
Du denkst mit einem Fädchen
Ich hab in Penna

from *Ariettes oubliées* — Claude Debussy (1862-1918)

C'est l'extase langoureuse
Spleen
Green

Three Songs of Adieu — Norman Dello Joio (1913-)

After Love
Fade, Vision Bright
Farewell

Fiocca la neve — Pietro Cimara (1897-1967)

Paesaggio — Pietro Cimara

Scherzo — Pietro Cimara

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1991 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

JoEllen Turley
soprano and alto saxophones

Student of Dr. C. Raymond Smith

Assisted by:
Jennifer Duerden, *piano*
Kathleen Glew, *percussion*

In partial fulfillment of the requirements for
the degree Master of Music

Sonate — Georg Philipp Telemann/Londeix (1681-1767)

- Siciliana
- Spiritoso
- Andante
- Vivace

Circus Parade--Duo for Alto Saxophone and Percussion — Pierre Max Dubois (1930-)

- Allegro Moderato
- Adagio--Allegro-Mouvement de Marche

Sonata for Alto Saxophone and Piano, op. 29 — Robert Muczynski

- Andante maestoso
- Allegro energico

Prélude, Cadence et Finale — A. Desenclos

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Wednesday, March 13, 1991 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Gina Harrop, *piano*

Student of Doug Humpherys

Nocturne in C-sharp Minor, op. 27, no. 1 — Fryderyk Chopin (1810-1849)

Nocturne in B Major, op. 32, no. 1 — Fryderyk Chopin

Sonata in E Major, op. 14, no. 1 — Ludwig van Beethoven (1770-1827)

Allegro
Allegretto
Rondo

Prelude in B Minor, op. 32, no. 10 — Sergey Rakhmaninov (1873-1943)

Prelude in G-sharp Minor, op. 32, no. 12 — Sergey Rakhmaninov

INTERMISSION

Sonata No. 1, op. 22 — Alberto Ginastera (1916-)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

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BYU PERFORMING ARTS SERIES

Presents

MODERN MANDOLIN QUARTET

Mike Marshall, *mandolin*
Dana Rath, *mandolin*
Paul Binkley, *mandola*
John Imholz, *mandocello*

Thursday, March 14, 1991 - 7:30 p.m. • Madsen Recital Hall

I

Overture from *The Magic Flute* — Wolfgang Amadeus Mozart-Binkley (1756-1791)

Polka from *The Golden Age* — Dmitry Shostakovich-Lenhoff (1906-1975)

The Mother Goose Suite — Maurice Ravel-Binkley (1875-1937)
- Pavane of the Sleeping Beauty in the Forest
- Tom Thumb
- Little Plain Jane, Empress of the Chinese Nodding-Dolls
- Conversations of Beauty and the Beast
- The Enchanted Garden

Assando — Jacob Pick Bittencourt (Jacob do Bandolim) (1918-1968)

Aria (Cantilena) from *Bachianas Brasilieras No. 5* — Heitor Villa-Lobos-Binkley (1887-1959)

from *The Nutcracker Suite* — Pyotr Il'yich Tchaikovsky-Imholz-Binkley (1840-1893)
- Overture
- Danse Arabe
- Trepak

II

The Grass Valley Fire of 1988 — D. Jaffe (1955-)

Danse No. 1 from *La Vida Breve* — Manuel deFalla-Binkley (1876-1946)

The Maid with the Flaxen Hair, from *Piano Preludes* — Claude Debussy-Binkley (1862-1918)

Three Preludes for Piano — George Gershwin-Imholz (1898-1937)

Finale from *String Quartet op. 65, no. 5, "The Lark"* — Franz Joseph Haydn (1732-1809)

Cool, from *West Side Story* — Leonard Bernstein-Imholz (1918-1990)

The Bill Monroe Suite — Bill Monroe-Marshall (1911-)

THE MODERN MANDOLIN QUARTET

IMAGINE! The Mandolin as a quartet. As a chamber group or a small orchestra. Expanding beyond the traditional to encompass the modern, the unconventional, the unique.

The Modern Mandolin Quartet performs on 20th century flat-backed instruments (two mandolins, one mandola and mandocello) designed and built by American craftsmen. While retaining the subtlety and sweetness of traditional Italian mandolins, these instruments offer a wider dynamic range and increase the group's tonal possibilities.

Expanding the traditional repertoire for the mandolin, the Quartet plays music originally written for piano, guitar, string quartet or orchestra as well as recently commissioned works by contemporary American composers. The group's inventive arrangements offer a unique approach to the classical literature, and by redefining the limits of the mandolin family, the group surveys works never before approached by a chamber ensemble. The result is bracingly musical, balancing formidable technique with infectious energy.

Their current repertoire includes works as diverse and challenging as Bach's *Violin Concerto in D Minor*, Ravel's *Empress of the Pagodas* and Shostakovich's *Polka from the Golden Age*, dispelling the myth that the mandolin is merely capable of the novel or quaint.

The Modern Mandolin Quartet's critically acclaimed 1988 Windham Hill release was received enthusiastically by over 79 classical radio stations nationwide.

"The Modern Mandolin Quartet will amaze you with their virtuosity and energy and create wonderful sounds you won't hear anywhere else."

--Joan Jeanrenaud, Kronos Quartet

MODERN MANDOLIN QUARTET ARTISTS

Founding member *Mike Marshall's* experience with jazz, folk and contemporary music breathes fresh air into the Modern Mandolin Quartet's literature. Mike's recordings with Darol Anger, David Grisman, Stephane Grappelli and Montreux showcase his multi-instrumental virtuosity as guitarist, violinist, mandolinist and composer.

Having helped spearhead the new mandolin renaissance, *Dana Rath* is one of San Francisco's premier mandolin luminaries. He has studied extensively with mandolin virtuosos Emmanuel Sheynkmann, Andy Statman and Keith Harris. Dana's technical subtlety, creative spark and versatility enhance the Quartet's repertoire.

With a masterful understanding of the mandolin family, mandolinist/guitarist *Paul Binkley* has created some of the Quartet's most exciting and intriguing arrangements, from chamber pieces by Stravinsky to orchestral music by Ravel. As a soloist, Paul has performed with the San Francisco Contemporary Music Players and the Contemporary Japanese Ensemble.

John Imholz anchors the low register of the Quartet with his mandocello, an instrument with exceptional range and distinctive tone. His arrangements of ballet pieces and musical scores for the group continue to stretch and challenge this unique musical ensemble. John has performed with the San Francisco Symphony/Joffrey Ballet and San Jose Symphony/Cleveland Ballet.

Booking Information:
International Music Network
244 Miller Avenue
Mill Valley, CA 94941
(415)383-3914

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of top and bottom of recital hall (note green EXIT signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 15, 1991 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Keiko Yano, *piano*

Student of Dr. Paul Pollei

In partial fulfillment of the requirements for
the degree Master of Music

Prelude and Fugue in F Minor from WTC II — Johann Sebastian Bach (1685-1750)

Sonata in E-flat Major, op. 81a — Ludwig van Beethoven (1770-1827)

Adagio--Allegro
Andante espressivo
Vivacissimamente

Two Concert Etudes — Franz Liszt (1811-1886)

Waldesrauschen
Gnomenreigen

INTERMISSION

Suite Española — Isaac Albéniz (1860-1909)

Granada
Cataluña
Sevilla
Cadiz
Asturias
Cuba
Aragon
Castilla

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1991 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Susanna Wrathall, *violin*

Student of Barbara Williams

Assisted by:
Jayne Galloway, *piano*
Jill Gould Winters, *piano*

Violin and Piano Sonata no. 3, op. 45 in C Minor — Edvard Grieg (1843-1907)

Allegro Molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato

Jayne Galloway, *piano*

Partita No. 1 in B Minor for unaccompanied violin — Johann Sebastian Bach (1685-1750)

Allemanda
Corrente
Sarabande

Concerto No. 3, op. 61 in B Minor — Camille Saint-Saëns (1835-1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso - Allegro non troppo

Jill Gould Winters, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1991 - 4:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Nicole Pinnell Jackson, *cello*

Student of Roger Drinkall

Assisted by:
Dian Baker, *piano*
Stacy Gilchrist, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 3 in A Major, op. 69 — Ludwig van Beethoven (1770-1827)

Allegro, ma non tanto
Scherzo
Adagio cantabile
Allegro vivace

Dian Baker, *piano*

Concerto No. 1 for Cello and Orchestra, op. 107 — Dmitry Shostakovich (1906-1975)

Allegretto
Moderato
Cadenza
Allegro con moto

Stacy Gilchrist, *piano*

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BRIGHAM YOUHNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1991 - 3:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Julie Taylor, *piano*

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in A Major, op. 2, no. 2 — Ludwig van Beethoven (1770-1827)

Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

Polonaise in C-sharp Minor, op. 26, no. 1 — Fryderic Chopin (1810-1849)

Nocturne in E Minor, op. 72, no. 1 — Fryderic Chopin

Grande Valse Brillante in A-flat Major, op. 34, no. 1 — Fryderic Chopin

INTERMISSION

Sonata No. 2 in D Minor, op. 14 — Sergey Prokofiev (1891-1953)

I. Allegro
II. Scherzo
III. Andante
IV. Vivace

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BRIGHAM YOUNG UNIVERISTY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Judy Ann Fletcher, *violin*

Assisted by:
Claudine Bigelow
Natassja Olsen, Stephen Thomas

Passacaglia for Violin and Viola — Georg Frideric Handel-Halvorsen (1685-1759)

Claudine Bigelow, *viola*

Scherzo-Tarantella, op. 16 — Henryk Wieniawski (1835-1880)

Stephen Thomas, *piano*

Sonate for Violin and Piano — Claude Debussy (1862-1918)

Allegro vivo
Intermede
Finale

Stephen Thomas, *piano*

Sonata No. 9, op. 47, "Kreutzer" — Ludwig van Beethoven (1770-1827)

Adagio sostenuto--Presto
Andante con Variazioni
Finale

Natassja Olsen, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1991 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Susanna Wrathall, *violin*

Student of Barbara Williams

Assisted by:
Jayne Galloway, *piano*
Jill Gould Winters, *piano*

Violin and Piano Sonata no. 3, op. 45 in C Minor — Edvard Grieg (1843-1907)

Allegro Molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato

Jayne Galloway, *piano*

Partita No. 1 in B Minor for unaccompanied violin — Johann Sebastian Bach (1685-1750)

Allemanda
Corrente
Sarabande

Concerto No. 3, op. 61 in B Minor — Camille Saint-Saëns (1835-1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso - Allegro non troppo

Jill Gould Winters, *piano*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 19, 1991 - 9:00 p.m.
Madsen Recital Hall

JAZZ COMBO

Tuesday\Thursday 12:00

Brian Harker, *director*

Musicians

Barry Hillam, *trumpet*
David Poor, *alto/tenor saxophone*
Lyle Durland, *trombone*
Chris Brady, *piano*
Dave Wilbur, *bass*
Rone Sparrow, *drums*

Songs to be selected from:

Stardust	Hoagy Carmichael (1899-1981)
Searching, Finding	John Patitucci
Riviera Paradise	Stevie Ray Vaughan
Winelight	William Easton
On the Other Hand	Michel Camilo
Caravan	Juan Tizol (1900-1984)
Scuds	Chris Brady (1968-)

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BRIGHAM YOUNG UNIVERISTY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 19, 1991 - 7:30 p.m.
deJong Concert Hall

A GALA CONCERT
of the

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *conductor*

and

CHAMBER ORCHESTRA
Clyn Barrus, *conductor*

with introductions and commentary by Douglas Bush

Mozart
GALA CONCERT

Venite populi, Offertorium de venerabile Sacramento, K. 260 — Wolfgang Amadeus Mozart (1756-1791)

Mass in C Major, K. 317 (Krönungsmesse) — Wolfgang Amadeus Mozart

I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei

INTERMISSION

Vesperae solennes de Confessore, K. 339 — Wolfgang Amadeus Mozart

I. Dixit Dominus
II. Confitebor
III. Beatus vir
IV. Laudate pueri
V. Laudate Dominum
VI. Magnificat

You are heartily invited to the Brigham Young University Singers concert on April 10th, in the deJong Concert Hall. Their program on that evening is titled "Music of the Americas".

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of each row (note green EXIT signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY SINGERS
1990-91

Soprano I
Eda Ashby
Sarah Daniels
Fauneil Gleason
Paula Hansen
Leslie McRae

Soprano II
Sally Bayles
LaDawn Gardner
Lenore Odekirk
Stephanie Smithson
JaneAnne Peterson

Alto I
Jeanine Bird
Ruth Christensen
Karen Early
Martha Glissmeyer
Rosalind Hall
Jill Winters

Alto II
Marie-Adele Black
Kristin Bohm
Lisa Bowen
Angela Eyre

Tenor I
Robert Baker
Greg Bashaw
Greg Halliday
Kelly Osterberg
Bryan Slade

Tenor II
Chris Bohm
John Ockey
Allen Pack
John Peterson
Andrew Powell

Bass I
Kevin Brower
Eric Glissmeyer
Jeff Nielsen
Clayne Robison
James Siebert

Bass II
Lyle Archibald
David Demars
Kristopher Eyre
Vaughn Fairbanks
Paul Johnson
Evan Peterson
Alan Winters

BYU CHAMBER ORCHESTRA
Personell
Colorado Tour - 1991

First Violin
Judy Fletcher
Paul Abegg

Kirstan Harris
Jennie Dutton

Becky Rogers
Cybèle Stevenson

Mindy Probst
Timothy Dutton

Blair Bateman

Second Violin
Martha Thompson
Mindy Peterson

Jackie Coleman
Annette Tenney

Susan Midgley
Susanna Wrathall

Kevan Lewis

Cello
Jim Hardy
Nicole Jackson

Monika Rosborough
Hans Twitchell

Bass
Darren Howell
Greg Petersen

Oboe
Carrie Streeter
Kristine Spencer

Bassoon
Chris Smith

Trumpet
Cliff Oram
Paul Kapp

Horn
Vincent Bates
Tim Tsukamoto

Timpani
Steve Cox

Organ
Neil Harmon

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 20, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jennifer Jacobson Duerden, *piano*

Student of Irene Peery

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in D Minor, K. 516	Domenico Scarlatti (1685-1757)
Sonata in D Minor, K. 517	Domenico Scarlatti
Elégie, op. 3, no. 1	Sergey Rakhmaninv
Prélude in G-sharp Minor, op. 32, no. 12 Prélude in A Minor, op. 32, no. 8	(1873-1943)
Sonata in B-flat Major, K. 333	Wolfgang Amadeus Mozart (1756-1791)
Allegro Andante cantabile Allegretto grazioso	
Sonata No. 3 in A Minor, op. 28	Sergey Prokofiev (1891-1953)
Allegro tempestuoso	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 20, 1991 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Berkeley A. Price, *clarinet*

Assisted by:
Dian Baker-Drinkall, *piano*
Jana Garrett, *soprano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

In lieu of Jury Examination

Sonata No. 2 in E-flat Major op. 120 — Johannes Brahms (1833-1897)

Allegro Amabile
Allegro appassionato
Andante con moto
Allegro

The Shepherd on the Rock, op. 129 — Franz Schubert (1797-1828)

Andantino
Allegretto
Piu mosso

INTERMISSION

Concerto in A Major K. 622 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Allegro--Rondo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 21, 1991 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

Processional (Praise to the Lord, the Almighty)	Martin Shaw (1875-1958)

I

Three Songs of Praise

Blow Up the Trumpet (A Choral Fanfare)	John Rutter (1945-)
An Apostrophe to the Heavenly Hosts	Healey Willan (1880-1968)
Sing Praises	Lloyd Pfautsch (1921-)

II

Nun ist das Heil und die Kraft, BWV 50	Johann Sebastian Bach (1685-1750)

Now has the salvation and the strength and the Kingdom and the might of our God and his Christ come, for he is cast down that accused them day and night before God.

III

Six Shakespearian Lyrics

Sweet and Twenty	Peter Warlock (1894-1930)
It was a Lover and His Lass	William Mathias (1934-)
Sigh no More, Ladies	Robert Washburn (1928-)
The Cloud-Capp'd Towers	Ralph Vaghan Williams (1872-1958)
Fancie	Benjamin Britten (1913-1976)
O Mistress Mine	Herbert Murrill (1909-1952)

IV

Folk Songs from Around the World

The Shepherdess (French)	Arr. by Mack Wilberg
Who is Crying? (Latvian)	Arr. by Mack Wilberg
What Would You do If You Married a Soldier? (Irish)	Arr. by Mack Wilberg
Domaredansen (Swedish)	Arr. by Bengt Hallberg
Sourwood Mountain (American)	Arr. by John Rutter

Douglas Reed, *conductor*

Cindy (American)	Arr. by Mack Wilberg

INTERMISSION

V

Requiem — Herbert Howells (1892-1983)

Salvator mundi
Psalm 23
Requiem aeternam (I)
Psalm 121
Requiem aeternam (II)
I heard a voice from heaven

Holly Egbert, *soprano*
Colleen Clark, *alto*
Brian Church and Benjamin Huff, *tenor*
Jeremy Hoop, *bass*

VI

Three Songs of Praise

Glory to God — Ron Nelson (1929-)

It is Good to Give Thanks — Jean Berger (1909-)

Vivian Harmer and Elaine Huff, *flute*

O Praise the Lord of Heaven — John Rutter

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of each row (note green EXIT signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *director*
Doug Reed, *assistant director*
Doug Reed, Stacy Gilchrist, Carmen Hall,
and Keiko Yano, *piano*
Neil Harmon, *organ*

Soprano I	Soprano II	Alto I	Alto II
Michelle Croft	April Ault	Andrea Bentley	Nyleen Behunin
Holly Egbert	Merrijane Barton	Sheryl Carlin	Cheryl Christensen
Kristen Evans	Holly Bender	Shanna Christensen	Colleen Clark
Emily Mecham	Michelle Crosby	Trina Folkman	Rebecca Eberhard
Heidi Stewart	Caryn Crowley	Stacy Gilchrist	Carmen Hall
Kristi Thomas	Kristi Hunley	Jennifer Kendrick	Jan Leavitt
Kristalyn Thornock	Carolee Maxwell	Diane Ludlow	Candacee Nelson
Catherine Thurgood	Janilyn Patch	Jody Lyons	Jan Porter
Mechelle Tippets	Shannon Fry	Leigh Marriott	Katrina Roberts
Diana Van Wagenen	MarySue Willden	Heather McGuire	Carol Salmon
Lynda Warner	Rachel Sanders	Jennifer Rowley	Heather Stephenson
		Stacy Sorenson	Michelle Ward
		Beth Willard	Mary Beth Wagstaff
		Jennifer Winters	
		Emily Wood	
		Keiko Yano	

Tenor I	Tenor II	Bass I	Bass II
Brian Church	Jeff Bohn	Ezdan Fluckiger	Ben Allred
Neil Harmon	Bryan Booth	Paul Greenlee	Stephen Brayton
Ron Harper	Joseph Doucette	Bryan Hammar	Barry S. Goldberg
Chad Lowe	Benjamin Huff	Gordon Harkness	Callis Goodrich
Timm Lyons	Christopher Jones	Sean Hokanson	William Hansen
Steve Nelson	Chad Kearsley	Kyle Johnson	Jeremy Hoop
Bradd Poffenberger	Randall Kempton	Michael Madsen	Travis McArthur
Lorenzo Pope	Nathan Kitchen	Glenn Marble	Doug Reed
Craig Porter	Paul Martin	James Margetts	Brett Seamons
Mack Stephenson	Kevin Oviatt	Malcolm Moody	Tim Simmons
Robert Strong	Andrew Rudolph	Tim Pew	Todd Swensen
Scott Wakefield	Will Thomas	Michael Raddatz	Andrew Thompson
		Doug Reed	
		Rick Vincent	
		Todd J. Wente	

Brass and Percussion Ensemble

Trumpet	Trombone	Tuba	Percussion
Paul Kapp	Bret Cook	Jim Eberhard	Steve Cox
Phillip Kersh	Lyle Durland		Kathleen Glew
Clifton Oram	Eric Moulton		

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 21, 1991 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Timothy Tsukamoto, *horn*

Student of Gaylen Hatton

Assisted by:
Sonya Hammock, *piano*
The Westerly Winds, *woodwind quintet*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Air, from *Suite No. 3 in D* — Johann Sebastian Bach-McCoy (1685-1750)

Carrie Streeter, *oboe*
Madeline LeBaron, *clarinet*
Chris Smith, *bassoon*

Quintet No. 1 — Giuseppe Maria Cambini (1746-1825)

Allegro Maestoso
Larghetto Cantabile
Rondo Gratioso

Kim Helton, *flute*
Carrie Streeter, *oboe*
Madeline LeBaron, *clarinet*
Chris Smith, *bassoon*

Sonata in F for Horn and Piano, op. 17 — Ludwig van Beethoven (1770-1827)

Allegro moderato
Poco adagio, quasi andante
Rondo (Allegro moderato)

INTERMISSION

Romance, op. 36 — Camille Saint-Saëns (1835-1921)

Horn Concerto No. 2 in D, H.7d:4 — Joseph Haydn (1732-1809)

Allegro moderato
Adagio
Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 21, 1991 - 7:30 p.m.
Madsen Recital Hall

PRIMROSE MEMORIAL CONCERT

BRIGHAM YOUNG UNIVERSITY VIOLA ENSEMBLE
David Dalton, *director*

Quartet — Guido Papini (1847-1912)

Moderato assai
Allegro moderato
Andante sostenuto
Allegretto con spirito

Suite for Three Violas — Walter Kaufmann (1907-1989)

Grave
Allegro
Calmo
Allegro

June Sunrise--Blue Sky — Kenneth Harding (1920-)

Viola Greeting — Gerhard Zeumer (1939-)

PAUSE

Suite for Eight Violas — Gordon Jacob (1895-1984)

I. Dedication: Poco maestoso
II. Scherzo and Drone: Allegro vivo
III. Chorale: Lento
IV. Tarantella: Allegro con fuoco

Veronica, spring is here! — Arr. anonymous

PERSONNEL

Clyn Barrus
Claudine Bigelow
Natalie Burton
Nancy Call
David Dalton
Sharon Dunning
Elizabeth Jacob
Lee Ann Morgan
Stephanie Peterson
Marie Pitkin
Alisa Probst
Martha Powley
Heidi Szoke

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 21, 1991 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

Processional (Praise to the Lord, the Almighty)	Martin Shaw (1875-1958)

I

Three Songs of Praise

Blow Up the Trumpet (A Choral Fanfare)	John Rutter (1945-)
An Apostrophe to the Heavenly Hosts	Healey Willan (1880-1968)
Sing Praises	Lloyd Pfautsch (1921-)

II

Nun ist das Heil und die Kraft, BWV 50	Johann Sebastian Bach (1685-1750)

Now has the salvation and the strength and the Kingdom and the might of our God and his Christ come, for he is cast down that accused them day and night before God.

III

Six Shakespearian Lyrics

Sweet and Twenty	Peter Warlock (1894-1930)
It was a Lover and His Lass	William Mathias (1934-)
Sigh no More, Ladies	Robert Washburn (1928-)
The Cloud-Capp'd Towers	Ralph Vaghan Williams (1872-1958)
Fancie	Benjamin Britten (1913-1976)
O Mistress Mine	Herbert Murrill (1909-1952)

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Folk Songs from Around the World

The Shepherdess (French)	Arr. by Mack Wilberg
Who is Crying? (Latvian)	Arr. by Mack Wilberg
What Would You do If You Married a Soldier? (Irish)	Arr. by Mack Wilberg
Domaredansen (Swedish)	Arr. by Bengt Hallberg
Sourwood Mountain (American)	Arr. by John Rutter

Douglas Reed, *conductor*

Cindy (American)	Arr. by Mack Wilberg

INTERMISSION

V

Requiem — Herbert Howells (1892-1983)

Salvator mundi
Psalm 23
Requiem aeternam (I)
Psalm 121
Requiem aeternam (II)
I heard a voice from heaven

Holly Egbert, *soprano*
Colleen Clark, *alto*
Brian Church and Benjamin Huff, *tenor*
Jeremy Hoop, *bass*

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Three Songs of Praise

Glory to God — Ron Nelson (1929-)

It is Good to Give Thanks — Jean Berger (1909-)

Vivian Harmer and Elaine Huff, *flute*

O Praise the Lord of Heaven — John Rutter

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BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *director*
Doug Reed, *assistant director*
Doug Reed, Stacy Gilchrist, Carmen Hall,
and Keiko Yano, *piano*
Neil Harmon, *organ*

Soprano I	Soprano II	Alto I	Alto II
Michelle Croft	April Ault	Andrea Bentley	Nyleen Behunin
Holly Egbert	Merrijane Barton	Sheryl Carlin	Cheryl Christensen
Kristen Evans	Holly Bender	Shanna Christensen	Colleen Clark
Emily Mecham	Michelle Crosby	Trina Folkman	Rebecca Eberhard
Heidi Stewart	Caryn Crowley	Stacy Gilchrist	Carmen Hall
Kristi Thomas	Kristi Hunley	Jennifer Kendrick	Jan Leavitt
Kristalyn Thornock	Carolee Maxwell	Diane Ludlow	Candacee Nelson
Catherine Thurgood	Janilyn Patch	Jody Lyons	Jan Porter
Mechelle Tippets	Shannon Fry	Leigh Marriott	Katrina Roberts
Diana Van Wagenen	MarySue Willden	Heather McGuire	Carol Salmon
Lynda Warner	Rachel Sanders	Jennifer Rowley	Heather Stephenson
		Stacy Sorenson	Michelle Ward
		Beth Willard	Mary Beth Wagstaff
		Jennifer Winters	
		Emily Wood	
		Keiko Yano	

Tenor I	Tenor II	Bass I	Bass II
Brian Church	Jeff Bohn	Ezdan Fluckiger	Ben Allred
Neil Harmon	Bryan Booth	Paul Greenlee	Stephen Brayton
Ron Harper	Joseph Doucette	Bryan Hammar	Barry S. Goldberg
Chad Lowe	Benjamin Huff	Gordon Harkness	Callis Goodrich
Timm Lyons	Christopher Jones	Sean Hokanson	William Hansen
Steve Nelson	Chad Kearsley	Kyle Johnson	Jeremy Hoop
Bradd Poffenberger	Randall Kempton	Michael Madsen	Travis McArthur
Lorenzo Pope	Nathan Kitchen	Glenn Marble	Doug Reed
Craig Porter	Paul Martin	James Margetts	Brett Seamons
Mack Stephenson	Kevin Oviatt	Malcolm Moody	Tim Simmons
Robert Strong	Andrew Rudolph	Tim Pew	Todd Swensen
Scott Wakefield	Will Thomas	Michael Raddatz	Andrew Thompson
		Doug Reed	
		Rick Vincent	
		Todd J. Wente	

Brass and Percussion Ensemble

Trumpet	Trombone	Tuba	Percussion
Paul Kapp	Bret Cook	Jim Eberhard	Steve Cox
Phillip Kersh	Lyle Durland		Kathleen Glew
Clifton Oram	Eric Moulton		

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1991 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Amy L. Jacob, *violin*

Student of Nell Gotkovsky

Assisted by:
Arthur Johnson, *piano*
Jenet Jacob, *harp*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto No. 3 in G Major, K. 216 Rondeau	Wolfgang Amadeus Mozart (1756-1791)
Fantasie for violin et harpe, op. 124	Camille Saint-Saëns (1835-1921)
Paganini Caprice No. 9, op. 1 ("The Hunt")	Nicolò Paganini (1782-1840)
Pleasant Moments Ragtime Waltz	Scott Joplin (1868-1917)
Danse Espagnole, from "La Vida Breve"	Manuel de Falla (1876-1946)
Sonata No. 3 in D Minor, op. 108 Allegro Adagio Un poco presto e con sentimento Presto agitato	Johannes Brahms (1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1991 - 7:30 p.m.
Maeser Building

SOPHOMORE RECITAL

Jennifer A. Barnes, *violin*

Student of Donna Fairbanks

Assisted by:
Sean Slade, *piano*

Sonata for Violin and Piano in G Major, K. 301 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro con spirito
- Allegro
- Minore
- Maggiore

Sonata for Violin and Piano in E Minor, op. 5, no. 8 — Arcangelo Corelli (1653-1713)

- Preludio - Largo
- Allemanda - Allegro
- Sarabanda - Largo
- Giga - Allegro

Sonatensatz - Scherzo in C Minor — Johannes Brahms (1833-1897)

INTERMISSION

Liebesleid — Fritz Kreisler (1875-1962)

Sonata in E — Paul Hindemith (1895-1963)

- Ruhig bewegt
- Langsam

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1991 - 9:00 p.m.
Madsen Recital Hall

THE WESTERLY WINDS
woodwind quintet

Geralyn Giovannetti, *director*

Kimberly Helton, *flute*
Carrie Streeter, *oboe*
Madeline LeBaron, *clarinet*
Timothy Tsukamoto, *horn*
Christian Smith, *bassoon*

Quintet No. 1 in B-flat Major — Giuseppe Maria Cambini (1746-1825)
- Allegro Maestoso
- Larghetto Cantabile
- Rondo

Six Bagatelles (1953) — György Ligeti (1923-)
- Allegro con spirito
- Rubato. Lamentoso
- Allegro grazioso
- Presto ruvido
- Adagio. Mesto. Béla Bartók in memorium.
- Molto vivace. Capriccioso

INTERMISSION

Ancient Hungarian Dances — Ferenc Farkas (1905-)
- Allegro moderato
- Moderato, maestoso
- Allegro (quasi scherzo)
- Moderato
- Allegro

Three Shanties, op. 4 — Malcolm Arnold (1921-)
- Allegro con brio
- Allegretto semplice
- Allegro vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1991 - 4:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Kim Mitchell, *saxophone*

Student of Ray Smith

Assisted by:
Patricia Smith, *piano*
Judy Fletcher, *violin*
Kevin Lewis, *violin*
Sharon Dunning, *viola*
Hans Twitchell, *cello*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sixth Sonata — Johann Sebastian Bach-Mule (1685-1750)
- Adagio
- Allegro
- Siciliano
- Allegro

Quintet for Saxophone and String Quartet (1957) — Leon Stein (1910-)
- Allegro
- Andante-Adagio
- Adagio--Allegro

Sonata in E-flat Major, op. 120, no. 2 — Johannes Brahms-Rousseau (1833-1897)
- Allegro
- Appassionato-Sostenuto
- Andante

Tableaux De Provence — Paule Maurice (1910-)
- Farandoulo di Chatouno
- Cansoun per ma Mio
- La Boumiano
- Dis Alyscamps l'amo Souspine
- Lou Cabridan

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1991 - 6:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Carrie Streeter, *oboe*

Student of Geralyn Giovannetti

Assisted by:
"The Westerly Winds"
Kim Helton, *flute*
Madeline LeBaron, *clarinet*
Chris Smith, *bassoon*
Tim Tsukamoto, *horn*
Mary Clayton, *piano*

Concerto in C Minor — Benedetto Marcello (1686-1739)

Allegro Moderato
Adagio
Allegro

Sonata — Francis Poulenc (1899-1963)

Élégie
Scherzo
Déploration

INTERMISSION

Sonate — Gaetano Donizetti (1797-1848)

Andante
Allegro

Sechs Bagatellen — György Ligeti (1923-)

Allegro con spirito
Rubato. Lamentoso
Allegro grazioso
Presto ruvido
Adagio. Mesto. Béla Bartók in memorium.
Molto vivace. Capriccioso.

The Westerly Winds

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lori Anne Hayward, *soprano*

Student of Arden Hopkin

Assisted by:
Ross Smith, *piano*

To fulfill performance requirement--Music Education

I

Quel fior che all'alba ride — George Frideric Handel (1685-1759)

Larghetto
Andante

Manca pur quanto sai — George Frideric Handel

Recitative
Andante
Recitative
Allegro

II

Ouvre ton Coeur — Georges Bizet (1838-1875)

Dansons la Gigue — Poldowski (1880-1932)

Seguidille — Manuel de Falla (1876-1946)

Les Filles de Cadix — Léo Delibes (1836-1891)

III

Bescheidene Liebe	Hugo Wolf (1860-1903)
Nimmersatte Liebe	Hugo Wolf
In dem Schatten meiner Locken	Hugo Wolf
Kommt ein schlanker Bursch gegangen from the opera *Der Freischutz*	Carl Maria von Weber (1786-1826)
Trube Augen from the opera *Der Freischutz*	Carl Maria von Weber

IV

The Physician	Cole Porter (1891-1964)
Find Me a Primitive Man	Cole Porter
Anything Goes	Cole Porter
The Man I Love	George Gershwin (1898-1937)
I Got Rhythm	George Gershwin

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 26, 1991 - 7:30 p.m.
Madsen Recital Hall

BYU JAZZ ENSEMBLE
and
DIXIELAND BAND
Steven Call, *director*

BeBop Charlie	Bob Florence
Blue Daniel	Frank Rosolino-Barone
Spring Can Really Hang You Up The Most	Tommy Wolf-Wolpe
Tribute To The Duke In a Sentimental Mood Mood Indigo It Don't Mean a Thing (If It Ain't Got that Swing)	Duke Ellington

Jazz Ensemble

Muskrat Ramble	"Kid" Ory
When it's Sleepy Time Down South	Rene, Rene, and Muse
Struttin' with Some Barbeque	Lil Armstrong
Tiger Rag	Original Dixieland Jazz Band

Dixieland Band

Magic Flea	Sammy Nestico
Yo'Mombo	Charles Argersinger
Moonlight Serenade	Glenn Miller
In the Mood	Joe Garland

Jazz Ensemble

BYU JAZZ ENSEMBLE

Saxophones
Erik Child (Salt Lake City, UT)
Amie L. Cobabe (Orem, UT)
Dave Liechty (Provo, UT)
Ralph Nunn (Tempe, AZ)
Tim Owen (San José, CA)
Treb Winegar (Bountiful, UT)

Trumpets
Shane Chavez (Seal Beach, CA)
Brent Durland (Tacoma, WA)
Dawn Gifford (Provo, UT)
David Jackman (West Jordan, UT)
Ben Jacobson (Orem, UT)
Scott Seiter (Heber City, UT)

Trombones
Will Findlay (Salt Lake City, UT)
Alina Gardner (Salt Lake City, UT)
Camron Rust (Memphis, TN)
Bradley Wells (Tacoma, WA)
Curtis Winters (Glendale, AZ)

Piano
Deidre Rodman (Boise, ID)

Bass
Dave Wilbur (Pinetop, AZ)

Drums
Keith Alder (Orem, UT)

DIXIELAND BAND

Tom Clark, *clarinet* (Hughson, CA)
Chris Taylor, *trumpet* (Hacienda Heights, CA)
Lyle Durland, *trombone* (Tacoma, WA)
Greg Stallings, *piano (*Walnut Creek, CA)
David Egbert, *bass* (Orem, UT)
Keith Alder, *drums (Orem, UT)*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 27, 1991 - 7:30 p.m.
Madsen Recital Hall

GUITAR ENSEMBLE

Rob Craner
Terrence Nicholson
Gaylon Shafer
Brendan Terry
Kevin Warnicken
Lawrence Green, *director*

Lute Music — Pierre Attaingnant (1494-1551)

Pavane 1
Pavane 2
Galliarde 1
Galliarde 6
Branle 1
Branle 2
Pavane 8

Quartet in D Major — Georg Philipp Telemann (1681-1767)

Adagio-Allegro
Grave
Allegro

Variationen uber ein Volkslied — Gunter Braun (1928-)

Suite Española — Isaac Albéniz (1860-1909)

Sevilla (sevillanas)

Cuban Landscape with Rain — Leo Brouwer (1939-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 27, 1991 - 7:30 p.m.
deJong Concert Hall

WIND SYMPHONY
David Blackinton, *conductor*

Festival Variations	Claude Smith
Country Gardens	Percy Grainger (1882-1961)
Colonial Song	Percy Grainger
Themes from Green Bushes	Percy Grainger
Carnival of Venice	Jean-Baptiste Arban (1825-1889)

Rulon Baron Hillam, *cornet*

INTERMISSION

First Suite in E-flat Chaconne Intermezzo March	Gustav Holst (1874-1934)
Andante Et Allegro	J. Ed. Barat

Daniel Bachelder, *euphonium*

Bugler's Holiday	Leroy Anderson (1908-1975)
The Trombone Rag	John Higgins
Symphonic Dance Music from *West Side Story* Scherzo Intermezzo Cha-Cha Fugue	Leonard Bernstein (1922-1989)

WIND SYMPHONY MEMBERS

FLUTE:
Janice Gill
Kathleen King
Holly Shipley

PICCOLO:
Becky Maughn

OBOE:
Christine Spencer
Debbie Goyack

BASSOON:
Glen Williams
Geniel Williams

CLARINET:
Berkley Price
Madeline LeBaron
Bryan Martin
Kim Magee
Lisa Hubbard
Wendy Tams
Valinda Dorney
Sonia Hirst
Mindy McKibben

BASS CLARINET:
DB Long

CONTRA BASS CLARINET:
Patricia Hendersen

ALTO SAXOPHONE:
JoEllen Turley
Berin Stephens

TENOR SAXOPHONE:
Tom Clark

BARITONE SAXOPHONE:
Chad King

TRUMPET:
Chris Taylor
Phil Kersh
Paul Kapp
David Green
Rulon Hillam
Richard Tate

HORN:
Wendy Henson
Mike Richards
Valree Randall
Stephen Bunker

TROMBONE:
Carl Hammer
William Findlay
Alina Gardner

EUPHONIUM:
Dan Bachelder

TUBA:
Matt Newville
Paul Green

PERCUSSION:
Todd Bills
Mikel Poulsen
Shari Southworth
Rone Sparrow

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 27, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Leslie McRae, *soprano*

Student of Shirley Westwood

Assisted by:
Carmen Hall, *piano*

In lieu of Jury Examination

To fulfill performance requirement--Music Education

I

Ständchen, op. 17, no. 2	Richard Strauss (1864-1949)
Morgen, op. 27, no. 4	
Ach Lieb, ich muss nun scheiden, op. 21, no. 3	
Ich schwebe, op. 48, no. 2	

II

L'heure exquise	Poldowski (1880-1932)
Clair de lune	Józef Szulc (1875-1956)
Crépuscule	Jules Massenet (1842-1912)
Nuit d'étoiles	Claude Debussy (1862-1918)

III

Con amores, la mi madre — Fernando Obradors (1897-1945)

Chiquitita la novia

Del cabello más sutil

El vito

IV

Songs About Spring — Dominick Argento (1927-)

I. who knows if the moon's a balloon
II. Spring is like a perhaps hand
III. in Just-spring
IV. in Spring comes
V. when faces called flowers float out of the ground

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BYU PERFORMING ARTS SERIES

Presents

Utah Symphony Orchestra

"Broadway Show Stoppers"

John McGlinn, *guest conductor*

Kim Chriswell, *soprano*

Thursday, March 28, 1991 - 7:30 p.m. • deJong Concert Hall

Babes in Arms, Overture — Jimmie Rodgers (1897-1933)

Arrangements by Rodgers/Hart

Falling in Love With Love

Ship Without a Sail

You'er Nearer

The Lady is a Tramp

Bewitched, Bothered and Bewildered

My Funny Valentine

It Never Entered My Mind

Johnny One-Note

Kim Chriswell, *soprano*

Kiss Me Kate, Overture — Cole Porter (1891-1964)

Compositions of Cole Porter

I Get a Kick Out of You

I'm in Love With a Soldier Boy

Begin the Beguine

Two Little Babes in The Woods

I Love Paris

He's the Right Guy

The Leader of the Big Time Band

Oo-La-La

Kim Chriswell, *soprano*

JOHN McGLINN
conductor

John McGlinn is recognized as one of America's leading authorities on the music of Jerome Kern, Cole Porter, George Gershwin, Richard Rodgers and Vincent Youmans. As a performing artist, scholar, writer and director, he is dedicated to the restoration of American musical theatre. Mr. McGlinn has won the praise of major critics everywhere by doing for George Gershwin, Jerome Kern and Cole Porter what other scholars have done for Mozart, Verdi and Bach. Using original scores and texts, Mr. McGlinn has prepared many restored editions, and gone on to produce and conduct them.

An exclusive recording artist for EMI/Angel, Mr. McGlinn conducted and directed the world premiere recording of the complete version of Jerome Kern's *Show Boat* with Frederica von Stade, Jerry Hadley and Teresa Stratas. This recording generated tremendous enthusiasm among critics and public alike, retained the top spot on the Billboard "Crossover" chart for two years, received the International Record Critics Award for overall "Record of the Year" and a 1989 Gramophone Award, as well as being nominated for two Grammy Awards. McGlinn's world premiere recording of the original 1934 version of Cole porter's *Anything Goes* also received great critical acclaim and was awarded the Gramophone Award for 1990. Recently released are an album of Rodgers and Hart songs with Frederica von Stade, the complete Cole Porter *Kiss Me Kate,* with an all-star cast, and Jerome Kern's *Sitting Pretty --New World Records.* Earlier recording efforts include *Kiri Sings Gershwin,* with Dame Kiri Te Kanawa, a disc of Gershwin Overtures and his world premiere recording of the original versions of eight Jerome Kern overtures and music from the film *Swing Time.*

Mr. McGlinn is active on the concert stage as well. This past season he made his Boston Pops debut on Evening at Pops, recently aired on PBS. Other orchestras he has conducted include the Montreal, Toronto and Baltimore Symphonies, the Cleveland Orchestra, the Los Angeles Philharmonic and the Pittsburgh Symphony.

Mr. McGlinn made his debut in January 1985 conducting Carnegie Hall's Jerome Kern Centennial Festival. For the 1987 Festival, he was engaged to conduct the American premiere of Gershwin's *Primrose* (1924) and the modern premiere of Gershwin's "lost" 1933 musical *Pardon My English* to mark the fiftieth anniversary of Gershwin's death. At the request of Mrs. Richard Rodgers, he restored and conducted the original 1937 version of Rodgers and Hart's *Babes in Arms,* at the Library of Congress. In August 1988, he made his debut with the London Symphony Orchestra, conducting their Leonard Bernstein 70th Birthday Concert. Mr. McGlinn's engagements during the 1990/91 season include performances with the Royal Philharmonic Orchestra, the National Symphony Orchestra (Washington) and recordings for EMI in London, among others.

KIM CRISWELL

From her professional debut at the Pittsburgh Civic Light Opera, Kim Criswell's career has spanned the Broadway, opera and concert stages to emcompass recordings, television appearances and, more recently, films.

On Broadway, Miss Criswell has co-starred with Sting in *The Threepenny Opera* as Lucy Brown, opposite Raul Julia in *Nine* as Claudia Nardi and has made featured appearances in *Stardust, Baby* and *The First.* She starred as Grizabella in the Los Angeles company of the Tony Award-winning musical hit *Cats,* stopping the show nightly with her haunting and moving rendering of "Memory".

She is the recipient of Washington, D.C.'s prestigious Helen Hayes Award for her performance in *Side by Side* by Sondheim, after starring in *Some Enchanted Evening* (a salute to Rodgers and Hammerstein) at the Kennedy Centre.

Miss Criswell sings the role of Reno Sweeney on the comprehensive Angel/EMI recording of *Anything Goes* with Jack Gilford and Frederica von Stade, which was recently nominated for a 1991 Grammy Award as Best Musical Cast Recording. She also "appears" as Bianca/Lois Lane on EMI's recording of *Kiss Me Kate* and she will sing the starring role of Annie Oakley on EMI's forthcoming recording of *Annie Get Your Gun,* due for release later in 1991. She is also featured prominently on *Songs of New York* (on RCA) and in original cast recordings of *Nine* and *Baby* and Tommy Shaw's *What If?*

Kim made her Carnegie Hall debut in a concert staging of Jerome Kern's *Sitting Pretty,* also appearing at Washington's Library of Congress in concert stagings of *Pardon My English, Primrose, Babes in Arms* and a tribute to the Gershwins. She appeared in a concert staging of *Girl Crazy* at New York's Alice Tully Hall and in the 1991 Cole Porter Centennial Celebration, under the musical direction of Erich Kunzel.

Miss Criswell has appeared as a featured soloist with the Vancouver, New Jersey, Toronto, Pittsburgh, Baltimore, Boston, Utah, Cleveland, San Antonio and Chicago Symphony Orchestras as well as the Rochester Philharmonic and the National Symphony at the Kennedy Centre.

In 1990, Miss Criswell made her European debut singing a Cole Porter program as part of Musica Nel Nostro Tempo in Milan, Italy. She made her opera company debut as Lalume in *Kismet* at the Michigan Opera Theatre, Dayton Opera and Opera Pacific.

She recently completed shooting a featured role in Paramount Pictures' *True Colors,* under the direction of Herbert Ross, for release in 1991.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 28, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL
Julie Lynn Mark, *soprano*

Student of Lila Stuart

Assisted by
Erika Baldwin, *piano, harpsichord*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I

Hark! the echoing air *(Fairy Queen)*	Henry Purcell (1659-1695)
If Music be the Food of Love (1st version)	
If Music be the Food of Love (3rd version)	

II

Bel raggio lunsinghier from *Semiramide*	Gioachino Rossini (1792-1868)

III

Chanson triste	Henri Duparc (1848-1933)
La vie antérleure	
Le manoir de Rosemonde	

IV

Das irdische Leben — Gustav Mahler (1860-1911)
Wer hat dies Liedlein erdacht?

Sommertage — Alban Berg (1885-1935)
Die Nachtigall

V

The Children — Theodore Chanler (1902-1961)

The Children
Spick and Span
Grandma
Once upon a time

These are the days — Thomas Pasatiere (1945-)
Overweight, Overwrought over you

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 28, 1991 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL
Elizabeth Ann Jacob, ***viola***

Student of Clyn Barrus

Assisted by
Amy Jacob, *violin*
Suzanna Wrathall, *violin*
Emily Jacob, *cello*
LaDawn A. Jacob, *piano*
Patricia Smith, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Suite III — Johann Sebastian Bach (1685-1750)

Prelude
Sarabande
Bourree I
Bourree II
Gigue

Sonata No. 2 in E-flat Major, op. 120 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto

Suite Hebraique — Ernest Bloch (1880-1959)

I. Rapsodie

String Quartet No. 2 in A Minor, op. 51, no. 2 — Johannes Brahms

Finale

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 29, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Stephen R. Thomas, *piano*

Student of Irene Peery

Prelude and Fugue in C-sharp Minor, from *Das Wohltemperierte Clavier, I*, BWV 849 — Johann Sebastian Bach (1685-1750)

Sonata in D Major, K. 311 — Wolfgang Amadeus Mozart (1756-1791)

Allegro con spirito
Andante con espressione
Rondo

Widmung — Robert Schumann-Liszt (1810-1856)

INTERMISSION

Etude-Tableau in D Minor, op. 39, no. 8 — Sergey Rakhmaninov (1873-1943)

Chaconne, op. 32 — Carl Nielsen (1865-1931)

Ballade in A-flat Major, op. 47 — Fryderyk Franciszek Chopin (1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 29, 1991 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Krista Hales, *violin*

Student of Barbara Williams

Assisted by
Carmen Hall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 2 in G Minor — Tomaso Giovanni Albinoni (1671-1751)

Adagio
Allegro
Adagio
Presto

Sonata No. 8 in G Major, op. 30, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Menuetto, ma molto moderato e grazioso
Allegro vivace

La fille aux cheveux de lin — Claude Debussy (1862-1918)

Improvisation, op. 21, no. 1 — Dmitry Kabalevsky (1904-)

Concerto for Violin in B Minor, op. 61, no. 3 — Camille Saint-Saëns (1835-1921)

Allegro non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1991 - 4:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Ronnie L. Grauman, *organ*

Student of Richard Elliott

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Two chorales from *Orgelbüchlein* Wer nur den lieben Gott lässt walten, BWV 642 O Mensch, bewein' dein' Sünde gross, BWV 622	Johann Sebastian Bach (1685-1750)
Prelude in C Major, BWV 547	Johann Sebastian Bach
Es ist ein Ros' entsprungen, op. 122, no. 8	Johannes Brahms (1833-1897)
Nöel IX: Sur les flutes	Louis-Claude Daquin (1694-1772)
"Rock of Ages" ("Mo'oz Zur") from *Three Chorale-Variations on Hebrew Hymns*	Ellis B. Kohs (1916-)
Pastorale, op. 19	César Franck (1822-1890)
Toccata Brevis	Daniel Gawthrop

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1991 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Jennifer L. Thompson, *piano*

Student of Mona Smith

Preludium and Fuga in F Minor, BWV 881 — Johann Sebastian Bach (1685-1750)

Sonata in B-flat Major, K. 570 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Allegretto

INTERMISSION

Capriccio in G Minor, op. 116 — Johannes Brahms (1833-1897)

Voiles, from *Preludes, Book I* — Claude Debussy (1862-1918)

Les sons et les parfums tournent dans l'air du soir, from *Preludes, Book I* — Claude Debussy

Nocturne in C Minor, op. 48, no. 1 — Fryderyk Franciszek Chopin (1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jamie G. Weaver, *voice*

Student of J. Arden Hopkin

Assisted by:
Robert Nakea, *piano*

Required for the degree Bachelor of music
with a major in Performance and Pedagogy

In lieu of Graduation Jury Examination

I

Vorei speigarvi, oh Dio! K. 418	Wolfgang Amadeus Mozart (1756-1791)

II

Schlagende Herzen	Richard Strauss (1864-1949)
Ich schwebe	Richard Strauss
Auch kleine Dinge	Hugo Wolf (1860-1903)
Ich hab' in Penna einen Liebsten wohnen	Hugo Wolf

III

Prose Lyrique — Claude Debussy (1862-1918)

De Rêve
De Grève
De Fleurs
De Soir

IV

A Cycle of Holy Psalms — Ned Rorem (1923-)

Psalm 134
Psalm 148
Psalm 150

V

Cuatro Madrigales Amatorios — Joaquín Rodrigo (1901-)

¿Con qué la lavaré?
Vos me matásteis
¿De dónde venís amore?
De los álamos vengo madre

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 2, 1991 - 9:00 p.m.
Madsen Recital Hall

BYU
SAXOPHONE
QUARTET

BYU HONORS
BRASS
QUINTET

Saxophone Quartet
JoEllen Turley, *soprano saxophone*
Berin Stephens, *alto saxophone*
Tom Clark, *tenor saxophone*
Chad King, *baritone saxophone*

Brass Quintet
Phillip Kersh, *trumpet*
Rulon Baron Hillam, *trumpet*
Tara Farmer, *french horn*
Bret Cook, *trombone*
Paul Evans, *tuba*

Introduction et scherzo	Robert Clérisse
Allegro Molto Quasi Presto from *Quartet in G Major*	Ludwig van Beethoven (1770-1827)
Trois Pieces	Isaac Albéniz (1860-1909)
Chant d'amour	
Berceuse	
L'été	

Battle Suite for Brass Quintet — Samuel Scheidt-Jones (1587-1654)

Galliard Battaglia
Courant Dolorosa
Canzon Bergamasque

Partita Miniatura for Brass Quintet — Robert Lichtenberger

Toccata
Pastorale
Finale

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 2, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Lyle A. Durland, *trombone*

Student of Daniel F. Bachelder

Assisted by
Lynette Leavitt, *piano*
Bret Cook, *trombone*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata — Johann Friedrich Fasch (1688-1758)
- Largo
- Allegro

Adagio — Joseph Haydn (1732-1809)

Four Preludes — Dmitry Shostakovich (1906-1975)
- Moderato non troppo
- Allegretto
- Andantino
- Allegretto

Bret Cook, *trombone*

Trombone Concerto — Gordon Jacob (1895-)
- Adagio Molto

Sonatina — Bryan Kelly (1934-)
- Agitato
- Con duolo
- Allegro giucoso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1991 - 9:00 p.m.
Madsen Recital Hall

FLUTE CHOIR

Elaine Jorgensen, *director*

Kim Helton, *student assistant*
Becky Maughn, *student assistant*

Welcome, Welcome (folk round)	Anonymous (1400-)
"And I will Exalt Him" from *Israel in Egypt*	George Frideric Handel-Warner (1685-1769)
Allegro Trio for flutes in G Major	Johann Quantz-Gerhardt (1697-1773)
How Lovely is Thy Dwelling Place	Johannes Brahms-Jorgensen (1833-1897)
Scarborough Fair (English Folk Song)	Arr. by Rick Lombardo
Trio des Jeunes Ismaelites from *L'Enfance Du Christ Suite*	Hector Berlioz (1803-1869)

Kim Helton, *flute*
Rebecca Maughan, *flute*

Tico Tico	Irving Drake, A. Oliverra, Z. Abreu-Wye
Konzert for 5 Flutes in A Minor Allegro	Joseph Bodin de Boismortier-Hofmeister (1691-1755)

FLUTE CHOIR PERSONNEL

Courtney Allen
Aleacia Bingham
Marsi Brown
Sarah Cannon
Rainey Cardon
Jaroldeen Edwards
Eve Fagerstrom
Camille Griffen
Kim Helton
Kathryn Howser
Elaine Huff
Cyndi Johanson
Jennifer Larsen
Julie Lauper
Mireille Leavitt
Rebecca Maughan
Melanie Morgan
Kerstin Posenenske
Kellene Pratt
David Reagan
Jenny Rowley
Amy Tippets
April Tsukamoto
Laura Wheeler
Allyson Wride
Rana Zellner

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1991 - 7:30 p.m.
deJong Concert Hall

BYU BRASS CHOIR AND PERCUSSION
and
BYU TROMBONE CHOIR
Dan Bachelder, *director*

and

BYU PERCUSSION ENSEMBLE
Ron Brough, *director*

Canzon for Eight Trombones — Tiburtio Massaino-King
from *Canzoni per sonare con ogni sorte di stromenti* (1550-1609)

Aria — Thom Ritter George
(for Emory Remington) CN 263 (1970-)

Trombone Choir

Hoe - Down — Aaron Copland-Brough
(1900-1990)

Percussion Ensemble

Elsa's Procession to the Cathedral — Richard Wagner-Hanson
from *Lohengrin* (1813-1883)

Trombone Choir

Head Talk — Mark Ford
(1957-)

Percussion Ensemble

PERSONNEL

BYU BRASS CHOIR AND PERCUSSION

TRUMPET
Philip Kersh
Barry Hillam
David Green
Vincent Burgoyne
Dawn Gifford

TROMBONE
Bret Cook
Lyle Durland
Alina Gardner

PERCUSSION
Eric Nunamaker
Ted Hunter
Todd Bills
Paige Kronemiller

HORN
Heidi Trefethon
Tara Farmer
Valree Randall
Michael Richards
Renee Toro

EUPHONIUM &
BASS TROMBONE
MichaelRoberts

TUBA
Paul Evans
Matt Newville

BYU TROMBONE CHOIR

Bret Cook
Carl Hammer
Lyle Durland
Alina Gardner
David Pine
William Findlay
Eric Moulton
Paul Shawcroft

Ben Flower
Bradley Wells
Kurt Penfold
Les Moyes
Calvin Black
Curtis Winters
Mike Roberts, *bass trombone*
Camron Rust, *bass trombone*
Brian Gibson, *bass trombone*

BYU PERCUSSION ENSEMBLE

Todd Bills
Kathleen Glew
Ted Hunter
Ji-Hyoung Kim
Lori Lish
Eric Nunamaker
Mikel Poulsen

Coby Ramsey
Andy Sheneman
Rone Sparrow
Jason Willard
Paul Worthen
Kerri Youngberg

Fanfare for the Common Man	Aaron Copland
Trumpet Tune and Air	Henry Purcell-Howarth (1659-1695)
Funeral March	Edvard Grieg (1843-1907)
Sound Piece	Gardner Read
Salute to U.S.A.	Gordon Jacob (1895-)

Brass Choir

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1991 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Trio in B-flat Major, K. 502 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Larghetto
Allegretto

Natassja Olsen, *piano*
Cybèle Stevenson, *violin*
Emily Jacob, *cello*

Piano Quartet in C Minor, op. 60 — Johannes Brahms (1833-1897)

Andante
Scherzo, Allegro

Stephen Thomas, *piano*
Martha Thompson, *violin*
Claudine Bigelow, *viola*
Nicole Jackson, *cello*

Trio in D Minor, op. 11 — Fanny Mendelssohn Hensel (1805-1847)

Allegro molto vivace
Andante espressivo
Lied, Allegretto
Finale, Allegro moderato

Natassja Olsen, *piano*
Cybèle Stevenson, *violin*
Emily Jacob, *cello*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1991 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Trio in B-flat Major, K. 502 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Larghetto
Allegretto

Natassja Olsen, *piano*
Cybèle Stevenson, *violin*
Emily Jacob, *cello*

Piano Quartet in C Minor, op. 60 — Johannes Brahms (1833-1897)

Andante
Scherzo, Allegro

Stephen Thomas, *piano*
Martha Thompson, *violin*
Claudine Bigelow, *viola*
Nicole Jackson, *cello*

Trio in D Minor, op. 11 — Fanny Mendelssohn Hensel (1805-1847)

Allegro molto vivace
Andante espressivo
Lied, Allegretto
Finale, Allegro moderato

Natassja Olsen, *piano*
Cybèle Stevenson, *violin*
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 4, 1991 - 7:30 p.m.
Provo Tabernacle

CESAR FRANCK ORGAN RECITAL SERIES

Parley Belnap and Richard Elliott, *organ*

THE MAJOR ORGAN WORKS OF CESAR FRANCK (1822-1890)

Choral No. 1 in E Major (1890)

Parley L. Belnap

Choral No. 2 in B Minor (1890)

Richard L. Elliott

Choral No. 3 in A Minor (1890)

Parley L. Belnap

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 4, 1991 - 7:30 p.m.
Madsen Recital Hall

ADVANCED SONGWRITER SHOWCASE

Featuring songs by current and former
Advanced Songwriting students
and also featuring national guests
George David Weiss, *President,*
Songwriters' Guild of America
Steve Schalchlin, *Managing Director,*
National Academy of Songwriters

Ron Simpson, *director and host*

Previous to this evening's showcase, student and guest writers will have attended master classes and song critique sessions with guests. This evening's program is the culmination, a chance to sit back and have fun as student songwriters present their work. In keeping with the showcase format used for the past several years in the music industry, songs may be presented live or prerecorded, and it is not required for the writer(s) to perform the songs.

Showcase Songs Group I
Student Songwriters

Special Showcase Appearance
George David Weiss

Brief Comments
Steve Schalchlin

Showcase Songs Group II
Student Songwriters

Students currently enrolled in Music 386R, Advanced Songwriting are
Julia Allen, Charles Baker, Kevin Bergeson, Kevin Burdick,
Darin Gregson, Marty Hughes, Michael Jordan, Tom Kratochvil,
Justin Platt, Bethanie Post, Steve Stewart, Barbie Tygesen,
David Wilson, Lisa Danae Winder

Joined tonight by several former students who are appearing by invitation.
All names will be announced in order of appearance.

This evening's program is being presented in conjunction with
Media Music Festival '91

Music 386R is an offering of the Media Music Area, Department of Music
Note: Music 389R, Projects in Music for Media, will be taught
Fall Semester, 1991, by Ron Simpson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 5, 1991 - 7:30 p.m.
Madsen Recital Hall

GROUP FOR NEW MUSIC

Rhythm Studies I & II (1971) — Michael Parsons (1938-)

Rafael Olvera Garcia and David Long, *piano*

Three Clarinets, Cello and Piano (1971) — Morton Feldman (1926-1987)

Madeline LeBaron, Sonia Hirst, Laura Wright, *clarinet*
Sandra Garrard, *cello*
Nastassja Olsen, *piano*

Melodrama (1990) — Janet Jordan (1965-)

Cybèle Stevenson, *violin*
Sharon Dunning, *viola*

Le Ciel et la Terre (1985) Third Movement — Dieter Kaufmann (1941-)

digital recording

Four Lessons for Two Keyboards (1978) — Peter Maxwell Davies (1934-)

Jennifer Duerden, *harpsichord*
Suzette Asplund, *synthesizer*

Rounds (1969) — Alvin Curran (1938-)

Peter Asplund, Kristen Candland,
Chris Liechty, Rebecca Pyper, *vocalists*
Holly Shipley and friends, *instrumentalists*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 5, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Scott G. Perdue, *tenor*

Student of Shirley Westwood

Assisted by
Carmen Hall, *piano*
Lynette Leavitt, *flute*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I

Wo wird in diesem Jammertale — Johann Sebastian Bach (1685-1750)
from Kantate Nr. 114: *Ach, lieben Christen, seid getrost.*

Ja, tausendmal Tausend — Johann Sebastian Bach
from Kantate Nr. 43: *Gott fähret auf mit Jauchzen.*

Lynette Leavitt, *flute*
Carmen Hall, *piano*

II

Frühlingsglaube — Franz Schubert (1797-1828)

Geheimes

Auf dem Wasser zu singen

Rastlose Liebe

III

La statue de bronze — Erik Satie (1866-1925)
Daphénéo
Le chapelier

IV

Four Songs of Solomon — George Rochberg (1918-)

Rise up, my love
Come, my beloved
Set me as a seal
Behold! thou art fair

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 6, 1991 - 9:00 p.m.
Madsen Recital Hall

VOCAL JAZZ GROUP

Ron Brough, *director*

Assisted by
Diedre Rodman, *piano*
Dave Wilbur, *bass*
Rone Sparrow, *drums*
Steve Call, *low brass*

Oleo	Sonny Rollins
Seems Like Old Times	C. Lombardo and J. Loeb
Baroque Samba	Darmon Meader
'Round Midnight	C. Williams and T. Monk-Meader
My One and Only Love	Wood and Mellin
Ticket to Ride	J. Lennon-Wier
Goodby Love	Ken Kraintz
A Night in Tunisia	Dizzy Gillespie
Georgia on My Mind	Hoagy Carmichael-Pueling
Tenor Madness	Sonny Rollins-Wier

PERSONNEL

Mike Bean
Mindy Coblentz
Steve Gilchrist
Kristin Mathews
Tim Simmons
Mechelle Tippets

Steve Brayton
Suzanne Crowe
Tim Killian
Holly McBride
Julia Stacer
Patrick Wawro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 6, 1991 - 12:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Jay R. Powell, *organ*

Student of Parley Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Praeludium in C (BuxW 137)	Dietrich Buxtehude (1637-1707)
Suite du Deuxième ton Flûtes Récit de Nazard	Louis-Nicolas Clérambault (1676-1749)
Prelude and Fugue in B minor (BWV 544)	Johann Sebastian Bach (1685-1750)

INTERMISSION

Pièce Héroïque, from *Trois Pièces* (1878)	César Franck (1822-1890)
Prelude and Fugue in E Major, op. 56	Max Reger (1873-1916)
Prelude on "Song 46"	Leo Sowerby (1895-1968)
Prelude on a Swedish Folk Song	Robert Cundick (1926-)
Toccata in B Minor, from *Dix Pièces*	Eugène Gigout (1844-1925)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1991 - 7:30 p.m.
deJong Concert Hall

PERCUSSION ENSEMBLE

and

PANORAMIC STEEL

Ron Brough, *director*

Assisted by
Dian Baker-Drinkall, *piano*

Hoe-Down	Aaron Copland-Brough (1900-1990)
Geometrics	Jonathan Bendrick
Fluffy Ruffles	G. H. Green-Cahn
Diacoustics	Robert Kelly
I. Low Density II. Refraction III. Medium Density IV. Double Refraction V. High Density	
The Rhythm of Calypso	Phil Solomon
Beethoven's 5th	Ludwig van Beethoven-Bastien
Astrud	Basia Trzetrzelewska and Danny White
We Kinda Music	Andy Narell

PERSONNEL

PERCUSSION ENSEMBLE

Todd Bills
Kathleen Glew
Ted Hunter
Ji-Hyoung Kim
Lori Lish
Eric Nunamaker
Mikel Poulsen
Coby Ramsey
Jim Schouten
Andy Sheneman
Rone Sparrow
Jason Willard
Paul Worthen
Kerri Youngberg

PANORAMIC STEEL

Todd Bills
Steve Cox
Rick Davis
Jennifer Duerden
Kathleen Glew
Robert Guderian
Reed Henry
Ted Hunter
Lori Lish
Clark Loftus
Eric Nunamaker
Mikel Poulsen
Coby Ramsey
Shari Southworth
Rone Sparrow
David Strong
Kerri Youngberg

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1991 - 9:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Paul Abegg, *violin*

Student of Nell Gotkovsky

Assisted by
Neil Harmon, *piano*
Keiko Yano, *piano*
Martha Thompson, *violin*

Sonata No. 4 K. 304 Allegro Tempo di Minuetto	Wolfgang Amadeus Mozart (1756-1791)
Sonata No. 1 in G Minor Adagio	Johann Sebastian Bach (1685-1750)
Duos for Two Violins Mosquito Dance Burlesque Ruthenian Kolomejka Sorrow New Years Greeting Bag Pipes Variante	Béla Bartók (1881-1945)
Praeludium and Allegro Allegro Allegro Molto Moderato	Fritz Kreisler (1875-1962)
Pleasant Moments	Scott Joplin-Zukofsky (1868-1917)
Concerto No. 3, op. 61 Molto Moderato e Maestoso	Camille Saint-Saëns (1835-1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Kimberly Bachelder Helton, *flute*

Student of Elaine Jorgensen

Assisted by
Julie Gaisford, *harp*
Kevin Brower, *bass*
Stephen Thomas, *piano*
Robert Nakea, *piano*
"The Westerly Winds"

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Allegretto — Benjamin Godard (1849-1895)

Julie Gaisford, *harp*

Cantata No. 8 Aria — Johann Sebastian Bach (1685-1750)

Doch weichet, ihr tollen vergeblichen Sorgen

Kevin Brower, *bass*
Nori Brower, *piano*

First Sonata — Bohuslav Martinů (1890-1959)

Allegro moderato
Adagio
Allegro poco moderato

Stephen Thomas, *piano*

Sixth Solo de Concert, op. 82 — Jules Demersseman (1833-1866)

Robert Nakea, *piano*

Three Shanties — Malcolm Arnold (1921-)

Allegro con brio
Allegretto semplice
Allegro vivace

Madeline LeBaron, *clarinet*
Patricia Smith, *bassoon*
Carrie Streeter, *oboe*
Tim Tsukamoto, *horn*

Concerto for Flute — Carl Nielson (1865-1931)

Allegro moderato

Robert Nakea, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 10, 1991 - 6:00 p.m.
Madsen Recital Hall

THE ORPHEUS WINDS

Elaine Jorgensen, *flute*
Geralyn Giovannetti, *oboe*
Cindy Child, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

Passacaille — A. Barthe

La Cheminée du Roi René — Darius Milhaud (1892-1974)

- Cortège
- Aubade
- Jongleurs
- La Maousinglade
- Joutes sur l'arc
- Chasse a Valabre
- Madrigal: Nocturne

Summer Music, op. 31 — Samuel Barber (1910-1981)

Suite in B Minor — George Philip Telemann--Keetbaas (1681-1767)

- Vivement
- Coulant
- Menuet
- Vite

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 10, 1991 - 7:30 p.m.
Madsen Recital Hall

SONGWRITER SHOWCASE
Featuring songs by students of Music 186
Ron Simpson, *director*

Tonight's program is a songwriter showcase modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of their peers and record industry and publishing professionals.

Many of tonight's students are showing their "first song ever", while others have considerable experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniment may be either live or prerecorded.

Performance order will be announced from the following:

Melanie Adams
Holly Anderson
Jesse Bingham
Patrick Boyd
Angela Draschil
Amanda Fund
James Heywood
Sean Jackson
Jason Mitchell
Rob Mouritsen
Gary Nelson
Chris Schoebinger
James K. Smith
Renee Sykes
Eve Watterson

Jason Almberg
Heywood Bagley
Josh Bingham
James Conlee
Brady Ellis
Gaylon Garbett
Jeremy Hoop
Erin James
David Mohlman
Lorraine Mullen-Cryer
Vickie Rowley
Heidi Shaw
Ross Smith
Howard Tayler
Jon Wood

Music 186 is offered by the Media Music Area, Department of Music.
Other song-related courses are:

Music 386R	Advanced Songwriting
Music 389R	Projects in Music for Media

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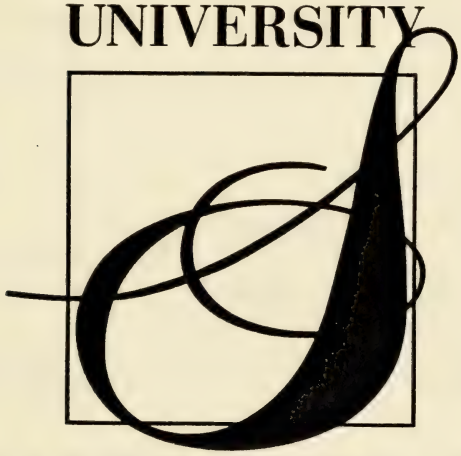
BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

BRIGHAM YOUNG UNIVERSITY



SINGERS

Ronald Staheli, director

Wednesday, April 10, 1991 - 7:30 p.m.
deJong Concert Hall

Tonight's concert program will be chosen from the following repertoire of the Brigham Young University Singers.

MUSIC OF THE AMERICAS

Canada

Gloria Deo per immensa saecula — Healey Willan (1880-1968)

I Will Sing Unto the Lord (Psalm 104) — Imant Raminsh (1943-)

Miniwanka *or* the Moments of Water — R. Murray Schafer (1933-)

Song for the Mira — Allister MacGillivray-Clavert

Central and South America

Lamentaciones de Jeremias Propheta — Alberto Ginastera (1916-1983)

Ego vir videns paupertatem meam
O vos omnes qui transitis per viam

Missa Afro-Brasileira — Carlos Alberto Pinto Fonseca (1933-)

Sanctus
Benedictus

Arbolucu, te sequeste — Carlos Chavéz (1899-1978)

Four Songs of Ernesto Lecuona — Arr. by Ron Staheli

Siboney
Andalucia
Damisela Encantadora
Malagueña

Ven O Voy — Arr. by Ron Staheli

United States

A Prayer of the Middle Ages	Howard Hanson (1896-1981)
Praise the Name of God with a Song	Allen Koepke
Vessels, from *Koyaanisqatsi*	Philip Glass (1937-)
The West Wind	Robert Cundick (1926-)
Jehovah, Hear Our Prayer	Ron Nelson (1929-)
From the Treasury of Stephen Foster	Stephen Collins Foster (1826-1864)
Some Folks Do	Arr. by Robert DeCormier
Gentle Annie	Arr. by Dennis Eliot
Nelly Bly	Arr. by Roger Wagner
I Dream of Jeanie	Arr. by Crawford Gates
Camptown Races	Arr. by John Miller
My Shepherd Will Supply My Need	Virgil Thomson (1896-1989)
Songs from *Into the Woods*	Stephen Sondheim (1930-)
Oh Shenandoah	James Erb
Go Down Moses	Mark Hayes
Little Innocent Lamb	Marshall Bartholomew

BRIGHAM YOUNG UNIVERSITY SINGERS
1990-91

Dr. Ronald Staheli, *director*
Kevin Brower, *assistant director*
Lyle Archibald, *assistant director*
Jill Winters, *accompanist*

SOPRANO I
**Eda Ashby, *Chattanooga, TN*
Sarah Daniels, *Novato, CA*
Fauneil Gleason, *Fairfield, MT*
*Paula Hansen, *Murray, UT*
Leslie McRae, *Warner Robins, GA*

SOPRANO II
Sally Bayles, *Topeka, KS*
*LaDawn Gardner, *Littleton, CO*
Lenore Odekirk, *Pittsburgh, PA*
Stephanie Smithson, *Macomb, IL*
**JaneAnne Peterson, *Salem, OR*

ALTO I
*Jeanine Bird, *Stockton, CA*
** *Ruth Christensen, *Antonito, CO*
Karen Early, *Lake Oswego, OR*
Martha Glissmeyer, *Provo, UT*
Rosalind Hall, *Farnham, England*
Jill Winters, *Fountain Valley, CA*

ALTO II
*Marie-Adele Black, *Orem, UT*
*Kristin Bohm, *Sacramento, CA*
**Lisa Bowen, *Arcadia, CA*
Angela Eyre, *Missoula, MT*

TENOR I
Robert Baker, *Fresno, CA*
Greg Bashaw, *Mission Viejo, CA*
*Greg Halliday, *Highland, UT*
**Kelly Osterberg, *Cheney, WA*

TENOR II
*Chris Bohm, *Denver, CO*
*John Ockey, *Pocatello, ID*
Allen Pack, *Los Alamos, NM*
John Peterson, *Salem, OR*
**Andrew Powell, *Price, UT*

BASS I
**Kevin Brower, *Ucon, ID*
Eric Glissmeyer, *Salt Lake City, UT*
Jeff Nielsen, *Provo, UT*
Clayne Robison, *Provo, UT*
James Siebert, *Provo, UT*

BASS II
**Lyle Archibald, *Smithfield, UT*
David Demars, *Spokane, WA*
Kristopher Eyre, *Escondido, CA*
Vaughn Fairbanks, *Moses Lake, WA*
Paul Johnson, *Boise, ID*
Evan Petersen, *Great Falls, MT*
*Alan Winters, *Kaysville, UT*

**officer*
***section leader*

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BRIGHAM YOUNG UNVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April, 11, 1991 - 9:00 p.m.
Madsen Recital Hall

BYU JAZZ LAB BAND
Dennis Bacon, *director*

and

JAZZ COMBO
Brian Harker, *director*

Without a Song	V. Youmans-Stitzel (1898-1946)
Angelika	Frank Mantooth
El Gato	John Berry

BYU Jazz Lab Band

To be announced

Jazz Combo

Stolen Moments	Oliver Nelson-Jennings (1932-1975)
Spring Can Really Hang You Up the Most	T. Wolf-Mantooth
Coffee and Castanets	Les Hooper

BYU Jazz Lab Band

BYU JAZZ LAB BAND MUSICIANS

SAXOPHONES
Debbie Davenport, *alto*
Laun Maher, *alto*
David Reagan, *tenor*
Jeremy Anderson, *tenor*
Nathan Kleinman, *baritone*

TROMBONES
Albert Clawson
Dave Skarda
Joe Clarke
Michael Loosle

TRUMPETS
Paul Tonks
Ritchey M. Marbury, IV
Troy B. Willes
D. Matthew Jarman

RHYTHM SECTION
Brady Ellis, *piano*
Reed Henry, *drums*
Aaron Barker, *bass*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 11, 1991 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Thomas Clark, *saxophone*

Student of Ray Smith

Assisted by
Deidre Rodman, *piano*
Chris Brady, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Ampélopsis — Jean Michel Defaye (1932-)

Concerto in B-flat Major, K. 191 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Rondo

Caprice en forma de Valse — Paul Bonneau (1918-)

Concerto for Alto Saxophone — Henri Tomasi (1901-1971)

Andante et Allegro
Final

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jill Petersen, *piano*

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in C Minor, op. 10, no. 1 — Ludwig van Beethoven (1770-1827)

Allegro molto e con brio
Adagio molto
Finale: Prestissimo

Prelude and Fugue in E-flat Minor, BWV 853 — Johann Sebastian Bach (1685-1750)

Prelude, op. 11, no. 1 — Anatol Liadov (1855-1914)

Transcendental Etude, op. 11, no. 10 ("Lezginka") — Sergey Liapunov (1859-1924)

INTERMISSION

Second Sonata, op. 22 — Robert Muczynski (1929-)

Allegro
Con moto, ma non tanto
Molto Andante
Allegro molto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1991 - 7:30 p.m.
deJong Concert Hall

COMBINED ORCHESTRA AND CHOIR CONCERT

BYU Philharmonic Orchestra
Clyn Barrus, *conductor*

BYU Concert Choir
Mack Wilberg, *conductor*

BYU Men's Chorus
Mack Wilberg, *conductor*

BYU Women's Chorus
Rosalind Hall, *conductor*

with
C. Houston Hill and Lila Stuart
vocal soloists

Symphony No. 1: "Jeremiah" — Leonard Bernstein (1918-1990)

I. Prophecy
II. Profanation
III. Lamentation

Lila Stuart, *mezzo soprano*
Clyn Barrus, *conductor*

Belshazzar's Feast — William Walton (1902-)

C. Houston Hill, *baritone*
Mack Wilberg, *conductor*

"Jeremiah"
Translation of the text according to
the King James version of the Holy Bible

I, 1: *How doth the city sit solitary that was full of people! how is she become as a widow! she that was great among the nations, and princess among the provinces, how is she become tributary!*

I, 2: *She weepeth sore in the night, and her tears are on her cheeks; among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies.*

I, 3: *Judah is gone into captivity because of affliction, and because of great servitude: she dwelleth among the heathen, she findeth no rest; all her persecutors overtook her between the straits.*

I, 8: *Jerusalem hath grievously sinned...*

IV, 14: *They (the sinful prophets and iniquitous priests) have wandered as blind men in the streets, they have polluted themselves with blood, so that men could not touch their garments.*

IV, 15: *They cried unto them, Depart ye; it is unclean; depart, depart touch not.*

V, 20: *Wherefore dost thou forget us forever, and forsake us so long time?*

V, 21: *Turn Thou us unto thee, O Lord, and we shall be turned: renew our days as of old.*

"Belshazzar's Feast"

Isaiah 39

THUS SPAKE ISAIAH:

The sons that thou shalt beget, they shall be taken away, and be eunuchs in the palace of the King of Babylon. Howl ye, howl ye, therefore: for the day of the Lord is at hand!

Psalm 137

By the waters of Babylon there we sat down: yea, we wept and hanged our harps upon the willows. For they that wasted us required of us mirth; they that carried us away captive required of us a song. Sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth; yea, if I prefer not Jerusalem above my chief joy. By the waters of Babylon there we sat down: yea, we wept. O daughter of Babylon, who art to be destroyed, happy shall be he that taketh thy children and dasheth them against a stone, for with violence shall that great city Babylon be thrown down and shall be found no more at all.

Revelations 18

Babylon was a great city: her merchandise was of gold and silver, of precious stones, of pearls, of fine linens, of purple, silk and scarlet, all manner vessels of ivory, all manner vessels of most precious wood, of brass, iron and marble, cinnamon, odours and ointments, of frankincense, wine and oil, fine flour, wheat and beasts, sheep, horses, chariots, slaves and the souls of men.

Daniel 5

In Babylon Belshazzar the King made a great feast, made a feast to a thousand of his lords, and drank wine before the thousand. Belshazzar, whiles he tasted the wine, commanded us to bring the gold and silver vessels: yea! the golden vessels, which his father, Nebuchadnezzar, had taken out of the temple that was in Jerusalem. He commanded us to bring the golden vessels that the King, his princes, his wives and his concubines might drink therein. Then the King commanded us: bring ye the cornet, flute, sackbut, psaltery and all kinds of music: they drank wine again, yea, drank from the sacred vessels, and then spake the King: praise ye the God of Gold; praise ye the God of Silver; praise ye the God of Iron; praise ye the God of Wood; praise ye the God of Stone; praise ye the God of Brass; praise ye the Gods! Thus in Babylon, the mighty city, Belshazzar the King made a great feast, made a feast to a thousand of his lords and drank wine before the thousand.

Belshazzar while he tasted the wine commanded us to bring the gold and silver vessels that his princes, his wives and his concubines might rejoice and drink therein. After they had praised their stange gods, the idols and the devils, false gods who can neither see nor hear, called they for the timbrel and the pleasant harp to extol the glory of the King. Then they pledged the King before the people, crying, Thou, O King, art King of Kings: O King, live forever. And in that same hour, as they feasted, came forth fingers of a man's hand. And the King saw the part of the hand that wrote. And this was the writing that was written: "MENE, MENE, TEKEL UPHARSIN": "THOU ART WEIGHED IN THE BALANCE AND FOUND WANTING." In that night was Belshazzar the King slain and his Kingdom divided.

Psalm 81 and Revelations 18

Then sing aloud to God our strength: make a joyful noise unto the God of Jacob. Take a psalm, bring hither the timbrel, blow up the trumpet in the new moon, blow up the trumpet in Zion, for Babylon the Great is fallen. Alleluia! Then sing aloud to God our strength: make a joyful noise unto the God of Jacob, while the Kings of the Earth weep, wail and rend their raiment. They cry, alas , alas, that great city! In one hour is her judgement come. The trumpeters and pipers are silent, and the harpers have ceased to harp, and the light of a candle shall shine no more. Then sing aloud to God our strength. Make a joyful noise to the God of Jacob. For Babylon the Great is fallen. Alleluia!

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1991 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Jennifer L. Danielson, *piano*

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in A-flat Major, op. 26 — Ludwig van Beethoven (1770-1827)

Andante con Variazioni
Scherzo: Allegro molto
Marcia Funebre: Sulla morte d'un eroe
Allegro

Moment Musical in F Minor, op. 94, no. 3 — Franz Schubert (1797-1828)

Impromptu in E-flat Major, op. 90, no. 2 — Franz Schubert

INTERMISSION

Nocturne in D-flat Major, op. 27, no. 2 — Fryderyk Chopin (1810-1849)

Etude in G-flat Major, op. 10, no. 5 — Fryderyk Chopin

Mouvement — Pierre Sancan (1916-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNCATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1991 - 7:30 p.m.
Madsen Recital Hall

UTAH TUBA QUARTET

Sonata — Daniel Speer-Brown

Two Russian Songs

- Folk Song — A. Leontyev
- Nocturne — A. Stepanyan

Four Kuehn ("Keen") Guys — Lew Gillis

Suite for Bass Instruments — Max J. Lyon

- Chorale
- Rhyme
- Motion

BYU Tuba/Euphonium Ensemble

Ludus — Václav Nelhýbel (1919-)

Steven Call, Michael McCawley, and Paul Evans, *contrabass tubas*

INTERMISSION

Eline Kleine Nachtmusik — Wolfgang Amadeus Mozart (1757-1791)

You Made Me Love You — JamesMonaco-Holcombe

Weber State University Tuba/Euphonuium Ensemble

Hands Across the Sea	John Phillip Sousa-Werden (1854-1932)
Bist Du Bei Mir	Johann Sebastian Bach-Werden (1685-1750)
Easy Winners	Scott Joplin-Werden (1868-1917)
Miniature Jazz Suite No. 1	Lennie Niehaus
Tubalues Bebop and Ballad	

Utah Tuba Quartet

Ronde and Salterelle	Tylman Susato-Winter (1500-1561)
Since You've Asked	Judy Collins-Buttery
Stars and Stripes Forever	John Phillip Sousa-Werden

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1991 - 5:00 p.m.
Maeser Building

SOPHOMORE RECITAL
Kristine Spencer, *oboe*

Student of Geralyn Giovannetti

Assisted by
Andrus Madsen, *harpsichord*
Patricia Smith, *bassoon*
Janice Gill, *flute*
Sonya Hammock, *piano*
Stacey Gillcrest, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in A Minor — Georg Philipp Telemann (1681-1767)
- Siciliana
- Spirituoso
- Andante
- Vivace

Duo for Flute and Oboe — Alberto Ginastera (1916-)
- Sonata
- Pastorale
- Fuga

INTERMISSION

Sonata for Flute and Piano — Francis Poulenc (1899-1963)
- Allegro
- Contilena
- Allegro Giocoso

Sonate for Oboe and Piano (1938) — Paul Hindemith (1895-1963)
- Munter
- Sehrlangsam, Lebhaft

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1991 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

David F. Long, *organ*

Student of Parley L. Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Christ lag in Todesbanden, BWV 625	Johann Sebastian Bach (1685-1750)
Ich ruf zu dir, Herr Jesu Christ, BWV 639	Johann Sebastian Bach
Prelude and Fugue in C Minor, BWV 549	Johann Sebastian Bach
Eleven Chorale Preludes, op. 122	Johannes Brahms (1833-1897)
"Herzliebster Jesu"	
"O wie selig seid ihr doch, ihr Frommen"	

INTERMISSION

Tocatta	Eugène Gigout (1844-1925)
"Arietta", from *Five Lyric Pieces*	Norman Dello Joio (1913-)
"IX Epithalamium", from *Organ Book (Ten Pieces)*	Jean Langlais (1907-)
"Scherzo (Chimaera)", from *Organbook III*	William Albright (1944-)
"Carillon de Westminster", from *The Troisieme Suite, op. 54*	Louis Vierne (1870-1937)

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BRIGHAM YOUNG UNVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1991 - 2:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Mary Ann Bennion, *violin*

Student of Barbara Williams

Assisted by
Jill Gould Winters, *piano*
Sonya Hammock, *piano*
Darrin J. Howell, *bass*
Rone Sparrow, *percussion*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 10, op. 96 — Ludwig van Beethoven (1770-1827)
- Allegro moderato
- Adagio espressivo
- Allegro
- Poco allegretto

Jill Winters, *piano*

Romance, op. 11 — Antonin Dvorák (1841-1904)

Jill Winters, *piano*

Second Sonata — Charles Ives (1874-1954)
- Autumn
- In the Barn
- The Revival

Jill Winters, *piano*

Suite for Violin and Jazz Piano — Claude Bolling
- Romance
- Ragtime

Sonya Hammock, *piano*
Darrin Howell, *piano*
Rone Sparrow, *percussion*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Carolyn Oehler, *piano*

Student of Irene Peery

Assisted by
Meredith Green, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 57 in F Major — Joseph Haydn (1732-1809)

Moderato
Larghetto
Allegro

Concerto No. 1 in B Minor — Pyotr Il'yich Tchaikovsky (1840-1893)

Meredith Green, *2nd piano*

Etude, op. 39, no. 8 — Sergey Rakhmaninov (1873-1943)

Revolutionary Etude, op. 10, no. 12 — Fryderyk Chopin (1810-1849)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1991 - 9:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Shivonne Harrison, *piano*

Student of Irene Peery

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue No. 10 in E Minor	Johann Sebastian Bach (1685-1750)
Sonata, op. 14, no. 2	Ludwig van Beethoven (1770-1827)
Allegro Andante Scherzo: Allegro Assai	
Consolation No. 3	Franz Liszt (1811-1886)
Preludes	Kent Kennan (1913-)
Lento, nello stile di un Chorale Allegro Scherzando	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 16, 1991 - 7:30 p.m.
Madsen Recital Hall

BLUEGRASS/FOLK ENSEMBLE

Karl Allred, *director*

with guests
BYU Children's Choir
Kathy Parker, *director*

Temperance Reel	Traditional
All Around My Hat	Traditional Irish
Back Up and Push	Traditional Lyrics by Raymond McLain
Liberty	Traditional
Lonesome Fiddler Blues	Traditional
Blue Ridge Cabin Home	Certain and Stacey
Slough Foot	Hausey
Two of a Kind	Boyd, Hanes, Robbins
Fumbo Jumbo	Jason Deere
Crawdad song BYU Children's Choir	American Folk Melody
How Mountain Girls Can Love	R. Rakes
Pioneer Medley	Traditional
Bayou Jubilee	Hanna
Orange Blossom Special	Rouse

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 16, 1991 - 9:00 p.m.
Madsen Recital Hall

STUDENT CHAMBER RECITAL

Piano Quintet in A Major — Antonín Dvorák (1841-1904)
Dumka

Marinda Peterson, *violin*
Jackie Coleman, *violin*
Martha Powley, *viola*
Mary Ann Oram, *cello*
Elise Silver, *piano*

Pastorales de Noel — André Jolivet (1905-1974)
Entree et danse des Bergers

Jennifer Barnes, *violin*
Joel Hales, *cello*
Julie Staples, *harp*

Piano Quartet in C Minor — Johannes Brahms (1833-1897)
1st Movement

Martha Thompson, *violin*
Claudine Bigelow, *viola*
Nicole Jackson, *cello*
Stephen Thomas, *piano*

Trio for Flute, Harp and Viola — Claude Debussy (1862-1918)
Interlude
Finale

Vivian Harmer, *flute*
Nancy Call, *viola*
Julie Gaisford, *harp*

Trio in D Minor, op. 49 — Felix Mendelssohn (1809-1847)
Scherzo: Leggiero e vivace

Jennifer Dutton, *violin*
Jim Hardy, *cello*
Keiko Yano, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 16, 1991 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY CHILDREN'S CHOIR

Kathy Parker, *conductor*

and

BRIGHAM YOUNG UNIVERSITY CHORALE

Kevin Brower, *conductor*

I

A Highland Procession

Scotland the Brave (Scottish folk song) — Arr. by Marion McClurg
Jared J. G. McCloud, *bagpipes*

II

Mountains of the Soul

Lift Thine Eyes, from *Elijah* — Felix Mendelsohnn (1809-1847)
(Psalm 121:1-5)

For the Mountains Shall Depart, from *Elijah* — Felix Mendelsohnn
(Isaiah 54:10)
Blaine Hunsaker, *boy soprano soloist*
Rebecca Perry, *viola*

You Shall Have a Song — Harriet Ziegenhals
(Psalm 100)
Sharon Nielsen, *violin*

III

Friends and Monks

Ständchen, op. 135 (Serenade) — Franz Schubert (1797-1828)

Lila Stuart, *mezzo-soprano*

Ah! Si mon moine voulait danser (French Canadian folk song) — Arr. by Godfrey Ridout

IV

Americana

Get Along Little Dogies (Northern Arizona cowboy song) — Arr. by Merle Shumway

Larry Shumway, *guitar;* Chuck Baker, *harmonica*
Jeff Shumway, *piano*

Black Hills Waltz — American fiddle tune

Rattlesnake — American fiddle tune

Larry Shumway, *fiddle;* Merle Shumway, *piano*

Crawdad Hole (Southern U.S. folk song) — Arr. by Mary Goetze

Michelle Beck, *banjo;* Chuck Baker, *jew's harp and spoons*
Robert Jenkins, *string bass*

V

Eastern Europe

Little Birch Tree (Russian folk song) — Arr. by Mary Goetze

Michelle Stott, *recorder;* Donald Jarvis, *balalaika*

Niska Banja (Serbian gypsy dance song) — Arr. by Nick Page

Damon Cann and Danae Cann, Elizabeth Beier,
Necia Bunnell, Tonya Hales, Jodie Hales,
Rachel Litster, Johanna Litster, *ensemble*

VI

Blessing (Irish poem) — Katie Moran Bart

Brigham Young University Children's Choir

INTERMISSION

MUSIC OF THE SOUL

Of the Father's Love Begotten — Arr. by Paul Wohlgemuth

Darin Merrill, *soloist*

Gloria — Antonio Vivaldi (1669-1741)

I. Gloria in excelcis - Glory be to God on High.
II. Et in terra pax - And on earth peace to men of good will.
III. Laudamus te - We praise Thee. We bless Thee. We adore Thee. We glorify Thee.
IV. Gratias agimus tibi - We give thanks unto Thee.
V. Propter magnam gloriam - All for Thy great glory, O Lord God.
VI. Domine Deus - O Lord God, heavenly King, God the Father almighty.
VII. Domine Fili Unigenite - O Lord, the Only-begotten Son, Jesu Christ.
VIII. Domine Deus, Agnus Dei - O Lord, Lamb of God, Son of the Father, Who takest away the sins of the world have mercy on us.
IX. Qui tollis - Who takest away the sins of the world, receive our prayer.
X. Qui sedes ad dexteram - Who sittest at the right hand of the Father, have mercy on us.
XI. Quoniam tu solus sanctus - For Thou only art holy. Thou only art the Lord. Thou only art most high, O Jesu Christ.
XII. Cum Sancto Spiritu - With the Holy Ghost in the glory of God the Father. Amen.

Karen Early, Rosalind Hall, Ruth Christensen,
Sarah Daniels, and Stephanie Smithson, *soloists*

Ezekiel Saw De Wheel — Arr. by William L. Dawson

Shut De Do — Randy Stonehill-Hayes

Holly Thompson, *soloist*

Cross-Cry — Gilbert M. Martin

Drew Lund, *soloist*

Brigham Young University Chorale
Ronnie Grauman and Heather Holt, *accompanists*
R. Dale Jeffery, Patty Reay, Jennifer Hammer, and Jeff Blanchard, *presidency*

A special thanks to you, our audience for your attendance and support.

BRIGHAM YOUNG UNIVERSITY CHILDREN'S CHOIR

Kathy Parker, *director*
Peggy Lambert and Saundra Harris, *assistant directors*
Julie Gaisford, *harp;* Yvonne Egbert, *piano*
Eda Ashby, *vocal coach*
Peggy Cann and Jan Free, *personnel coordinators*

Shannon Abbegglen
Amy Alldredge
Jenny Andersen
Amara Anderson
Ann Bahr
Amy Bascom
Trent Beesley
Elisabeth Beier
Angela Boyle
Michelle Bunnell
Necia Bunnell
Heather Buttars
Damon Cann
Danae Cann
Kathryn Cowles
Mary Donaldson
Ruth Ann Donaldson
Allyson Egbert
Robbie Egbert
Katie Farnsworth
Mandy Free
Rachel Free
Sara Frisby
Mae Funk
Beth Grass
Natalie Kay Greene
Brad Hales
Jodie Hales
Tonya Hales
Stacy Hamilton
Jonathan Hemmert
Brittany Henrie
Kinsie Henrie
Blaine Hunsaker
Juli Jackson
Mark Jensen
Jeremy Jenson
Deborah Jolley
Johanna Litster
Rachel Litster
Mairi McCloud
Emily Noble
Melissa Noble
Stephanie Norris
Becky Penrod
Sadie Perkins
Holly Peterson
Sarah Rammell
Ashley Rencher
Warren Robison
Leah Rogers
Kiera Saenz
Duncan Shumway
Julie Shumway
Kirsten Shumway
Kristina Shumway
Cara Simister
Millie Strong
Micah Unice
Ali Visick
April Whitlark
John Wilder
Natalie Woodward

We wish to thank all of the parents, friends and members of the university community who have supported the University Children's Choir during its first year. Following the final performance in the Wilkinson Center Ballroom tomorrow at 4:15, the Choir will adjourn until fall semester. Auditions for new members will be held September 3-5. For information call 225-0304 or 225-1130.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 24, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Bret D. Cook, *trombone*

Student of Daniel F. Bachelder

Assisted by
Scott McCarrey, *piano*
Hans Twitchell, *cello*

Sonata — Halsey Stevens (1908-)

I. Allegro

Sonata II — Georg Philipp Telemann (1681-1767)

I. Andante
II. Allegro
III. Andante
IV. Allegro

Gregorian Chant — Wipo (995-1050)

Kyrie
Victimae Paschali Laudes

INTERMISSION

Sequenza V — Luciano Berio (1925-)

Concertino, op. 4 — Ferdinand David (1810-1873)

Allegro maestoso
Andante marcia funebre
Allegro maestoso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 2, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Marie-Adele Black, *mezzo-soprano*

Student of Lila Stuart

Assisted by
Chris Bohm, *piano*
Michelle Watanabe, *clarinet*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

O can ye sew cushions? — Arr. by Benjamin Britten (1913-1976)
The Ash Grove
Oliver Cromwell

Non più di flori — Wolfgang Amadeus Mozart-Newhill (1756-1791)
from *Clemenza di Tito*

Three Settings of Gretchen's Lied from Goethe's *Faust*

Perduta ho la pace — Giuseppe Verdi (1813-1901)

Meine Ruh' ist hin — Carl Loewe (1796-1869)

Gretchen am Spinnrade — Franz Schubert (1797-1828)

Serenade — Ernest Chausson (1855-1899)

Le colibri

Chanson d'Avril — Georges Bizet (1838-1875)

Ouvre ton coeur

from *Siete Canciones populares Españolas* — Manuel de Falla (1876-1946)

1. El paño moruno
3. Asturiana
7. Polo

Three Theatrical Songs — Milton Babbitt (1916-)

I. As Long as it isn't Love
II. Penelope's Night Song
III. Now You See It

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, May 3, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Douglas Humpherys, piano

Sonata in F Minor, K.184 — Domenico Scarlatti (1685-1757)

Sonata in C Major, K. 421 — Domenico Scarlatti

Adagio in B Minor, K. 540 — Wolfgang Amadeus Mozart (1756-1791)

Sonata — Henri Dutilleux (1916-)

Allegro con moto
Lied
Choral et Variations

INTERMISSION

Sonata in B Minor — Franz Liszt (1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 9, 1991 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Clayton Williams, *piano*

Student of Irene Peery

Prelude and Fugue in E Major BWV 854 (WTC I) — Johann Sebastian Bach (1685-1750)

Sonata in D Major Hob. XVI/19 — Franz Joseph Haydn (1732-1809)

Moderato
Andante
Finale: Allegro assai

Toccata, op. 7 — Robert Schumann (1810-1856)

INTERMISSION

Piano Sonata No. 3 — Jeff Manookian (1953-)

I. Largo - Allegro - Molto allegro
II. Teneremente e poco rubato
III. Largo - Presto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 23, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Anita Wilkin, *piano*

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in A Major, op. 2, no. 2 — Ludwig van Beethoven (1770-1827)

Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

Maverick Pieces, op. 37 — Robert Muczynski (1929-)

Allegro ma non troppo
Andante sostenuto
Allegro con spirito

INTERMISSION

Jardins sous la pluie, from *Estampes* — Claude Debussy (1862-1918)

Prelude in G-sharp Minor, op. 32, no. 12 — Sergei Rachmaninoff (1873-1943)

Ballade in A-flat Major, op. 47 — Frederic Chopin (1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 28, 1991 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Trisha Rae Ramirez, *piano*

Student of Jeffrey Shumway

Required for the degree Bachelor of
Music with a major in Performance and Pedagogy

English Suite in G Minor — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I
- Gavotte II
- Gigue

Sonata in E Minor, Hob. XVI/34 — Joseph Haydn (1732-1809)

- Presto
- Adagio
- Molto vivace

Waltz in A-flat Major, op. 64, no. 3 — Frédéric Chopin (1810-1849)

Nocturne in C-sharp Minor, Opus Posthumous — Frédéric Chopin

Three Preludes — Kent Kennan (1913-)

Allegro scherzando
Lento
Allegro con fuoco

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 5, 1991 - 7:30 p.m.
Madsen Recital Hall

SPRING
PERCUSSION ENSEMBLE
AND
JAZZ ENSEMBLE

Ron Brough and Brian Harker, *directors*

Pulse	Henry Cowell
Concerto for Two Violins	Johann Sebastian Bach

Stacy Gilchrist, *piano*

Gainesborough	Thomas Gauger

Allegro
Slow, hesitant
Presto

Gymel	William Duckworth
Adagio	Arcangelo Corelli--Fink
Carousel	David Samuels and David Friedman
I Mean You	Thelonious Monk

Sko	Chris Brady
Moontrane	Woody Shaw
Chasing the Biz	Steve Ricks
La Samba	Ray Obiedo

PERSONNEL

Percussion Ensemble

Steve Cox
Mark Judd
Eric Nunamaker
Kathleen Mitchell
Coby Ramsey
Kris Silvan
Dave Strong

Jazz Ensemble

Chris Brady
Andrea Carli
Amie Cobabe
Quin Monson
Steve Ricks
Dave Wilbur
Jason Willard

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 7, 1991 - 7:30 p.m.
Provo Tabernacle

SPRING UNIVERSITY CHORALE
Mack Wilberg, *conductor*

SYMPHONY ORCHESTRA
Clyn Barrus, *conductor*

I

Magnificat and Nunc Dimittis — Jack Hawes

Fanfares — Daniel Pinkham (1923-)

Prophecy
Alleluia
Psalm (O praise the Lord, Alleluia)

UNIVERSITY CHORALE
Neil Harmon, *organ*

II

Leonore Overture No. 3 — Ludwig van Beethoven (1770-1827)

Chris Smith, *conductor*

Variations on a theme by Haydn, Op. 56a — Johannes Brahms (1833-1897)

SYMPHONY ORCHESTRA

III

I'll Speak the Honors of My King — Mack Wilberg

UNIVERSITY CHORALE AND SYMPHONY ORCHESTRA
Jana Garrett, *soprano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 8, 1991 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Stephanie Peterson, ***viola***

Student of David Dalton

Assisted by
Amy Jacob, *violin*
Steven Thomas, *piano*

Duo for Violin and Viola in G Major, K. 423 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Rondo

Concerto for Viola in D Major — Franz Anton Hoffmeister (1754-1812)

Allegro
Adagio
Rondo: Allegretto

Rhapsody — Tibor Serly (1901-1978)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 8, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

James Scott McCarrey, *piano*

Student of Douglas Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in F Major, K. 332 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Allegro assai

Ballade No. 1 in G Minor, op. 23 — Frédéric Chopin (1810-1849)

INTERMISSION

Sonata in B Minor, S. 178 — Franz Liszt (1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 11, 1991 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Emily J. Graham, *cello*

Student of Roger Drinkall

Required for the degree Bachelor of Music with
a major in Performance and Pedagogy

Assisted by
Dian Baker-Drinkall

Sonata in G Major, no. 2093 — Giuseppe Sammartini (1695-1750)

Allegro
Grave
Allegro

Sonata in A Major, op. 69, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro, ma non tanto

Fantasy Pieces, op. 73 — Robert Schumann (1810-1856)

I. Zart und mit Ausdruck
II. Lebhaft leicht
III. Rasch und mit Feuer

Vocalise, op. 34, no. 14 — Sergei Rachmaninoff (1873-1943)

Lentamente (Molto cantabile)

Allegro Appasionata, op. 43 — Camille Saint-Säens--Malkin (1835-1921)

Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 11, 1991 - 9:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Neil Harmon, *organ*

Student of Richard Elliott

Introduction and Toccata in G Major	William Walond--Biggs (1725-1770)
Adagio in A Minor, BWV 564	Johann Sebastian Bach (1685-1750)
Toccata in C Major, BWV 564	Johann Sebastian Bach
Air	Herbert Howells--Wells (1892-1983)
Toccata, op. 12	Fernando Germani (1906-)

PAUSE

Moto Ostinato, from *Sunday Music*	Petr Eben (1929-)

Sonata on the 94th Psalm — Julius Reubke (1834-1858)

Adagio
Allegro

Elegie, op. 38 — Flor Peeters (1903-1986)

Toccata — Joseph Jongen (1873-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 11, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Shauna Smith Elwood, *piano*

Student of Douglas Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in G-sharp Minor, BWV 863 — Johann Sebastian Bach (1685-1750)

Sonata No. 15 in D Major, op. 28 ("Pastorale") — Ludwig van Beethoven (1770-1827)

Allegro
Andante
Scherzo: Allegro vivace
Rondo: Allegro ma non troppo

INTERMISSION

Ballade in G Minor, op. 118, no. 3 — Johannes Brahms (1833-1897)

Romanze in F Major, op. 118, no. 5

Intermezzo in E-flat Minor, op. 118, no. 6

Danzas Argentinas, op. 2

Alberto Ginastera
(1916-1983)

Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 14, 1991 - 4:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Robert Wood, *oboe*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Assisted by
Andrea Lenz, *piano*
Wayne Miller, *bassoon*

Sonata No. 1 in C Minor, op. 1, no. 8 — George Frideric Handel (1685-1759)
for Oboe and Continuo

Adagio
Allegro
Adagio
Allegro

Sonate (1938) — Paul Hindemith (1895-1963)

Munter
Sehr langsam, Lebhaft

INTERMISSION

Fantasy Pieces for Oboe, op. 2 — Carl Nielsen (1865-1931)

Romance
Humoresque

Trio for Oboe, Bassoon and Piano (1926) — Francis Poulenc (1899-1963)

Andante
Presto

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

AN EVENING OF FARCE

THREE OPERATIC SITCOMS:

CAPTAIN LOVELOCK
by John Duke

A GAME OF CHANCE
by Seymour Barab

AN INCOMPLETE EDUCATION
by Emmanuel Chabrier

BYU OPERA WORKSHOP
J. Arden Hopkin, director

June 14, 15, 18, 19, 1991

7:30 p.m.

Madsen Recital Hall
Harris Fine Arts Center

THE CAST
(in order of appearance)

CAPTAIN LOVELOCK

Libretto and music by John Duke

	June 14, 18	June 15, 19
Terentia, a wealthy widow	Jane Srygley	Emily Wood
Pernille, her maid	Shannon Rae Fry	Holly Thompson
Leonora, her daughter	Shawna McGregor	Michelle Croft
Laurentia, her daughter	Sheila Page	Judy Eggleston
Madame Kirsten, matchmaker	Diane Ludlow	Jannette Goodman

Setting: Terentia's home, middle of the 19th century, America

by arrangement with Carl Fisher, publisher and copyright owner.

INTERMISSION (10 minutes)

A GAME OF CHANCE

Liberetto by Evelyn Manacher Draper
Music by Seymour Barab

	June 14, 18	June 15, 19
First Knitter	Melissa Patterson	Heather Ericksen
Second Knitter	Michelle Crosby	Bonnie Anderson
Third Knitter	Jannette Goodman	Diane Ludlow
Messenger	Charles Nahale	Gregory Oaks

Setting: A garden, the middle of the 20th century

by arrangement with Boosey & Hawkes, publisher and copyright owner

INTERMISSION (10 minutes)

AN INCOMPLETE EDUCATION

Libretto by Eugene Leterrier and Albert Vanloo
Music by Emmanuel Chabrier
Author of English translation unknown

	June 14, 15, 18, 19
Gontran de Boismassif	Timothy Richie
Hélène de la Cerisaie	Shannon Rae Fry
Master Pausanias	Robert Prosch

Setting: A small salon in the chateau of Count de Boismassif, 1830, France

PRODUCTION STAFF

Dean, College of Communications	James Mason
Executive Producer, Chairman, Department of Music	K. Newell Dayley
Producer	Janielle Christensen
Artistic Director	J. Arden Hopkin
Technical Director	Michael Handley
Set Construction	BYU Scene Shop
	O. Lee Walker
Costumes	BYU Costume Shop
Costumer	Samuel Wood
Accompanists	Stacy Gilchrist*
	Ross Smith**
House Management, Publicity	Paul Duerden
	Christine Nokleby
Graphic Design	Alan Brockbank

*_Captain Lovelock_ and _An Incomplete Education_

**_A Game of Chance_

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of top and bottom of recital hall (note green Exit signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 15, 1991 - 1:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Julie Ann Marie Gaisford, *harp*

Student of Louise Pratt

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by
Vivian Harmer, *flute*
Nancy Call, *viola*

Sarabanda e Toccata	Nino Rota
Une châtelaine en sa tour, op. 110	Gabriel Fauré (1845-1924)
Pavane et Bransles	Anthoine Francisque--Grandjany (1575-1605)
Entr' acte	Jacques Ibert (1890-1962)

Vivian Harmer, *flute*
Nancy Call, *viola*

INTERMISSION

Sonate für Harfe — Paul Hindemith (1895-1963)

1st Movement

Etude de Concert — Félix Godefroid--Grandjany (1818-1897)

Sonata pour Flûte, Alto et Harpe — Claude Debussy (1862-1918)

Pastorale
Interlude
Final

Vivian Harmer, *flute*
Nancy Call, *viola*

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Saturday, June 15, 1991 - 3:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Cindy Hsing-Yi Yeh, *piano*

Student of Mona Smith

Required for the Degree Bachelor of Music
with a major in Performance and Pedagogy

French Suite No. 5 in G Major, BWV 816 — Johann Sebastian Bach (1685-1750)

Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Sonata No. 13 in E-flat Major, op. 27, no. 1 — Ludwig van Beethoven (1770-1827)

Adante--Allegro
Allegro molto e vivace
Adagio con espressione
Allegro vivace--Adagio--Presto

Sonatine — Maurice Ravel (1875-1937)

Modéré
Mouvement de Menuet
Animé

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Monday, June 17, 1991 - 5:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lani W. Hill, *violin*

Student of Nell Gotkovsky and Barbara Williams

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by
Ross Smith, *piano*
Nancy Call, *viola*

Sonata No. 1 in D Major, op. 12, no. 1 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Tema con variazioni: Andante con moto
Rondo: Allegro

Passacaglia — George Frideric Handel--Halvorsen (1685-1759)

Nancy Call, *viola*

PAUSE

Improvisation, op. 21, no. 1 — Dmitry Kabalevsky (1904-1987)

Roumanian Folk Dances — Béla Bartók--Szekely (1881-1945)

Dance with Sticks: Allegro moderato
Waistband Dance: Allegro
Stamping Dance: Andante
Hornpipe Dance: Molto moderator
Roumanian Polka: Allegro
Quick Dance: Allegro

Concerto in D Minor, op. 47 — Jean Sibelius (1865-1957)

Adagio di molto
Allegro ma non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 18, 1991 - 4:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Barbara Layne, *piano*

Student of Mona Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in C Major, K. 132 — Domenico Scarlatti (1685-1757)

Sonata in E Major, K. 46 — Domenico Scarlatti

Sonata in A Major, op. 120 — Franz Peter Schubert (1797-1828)

Allegro moderato
Andante
Allegro

INTERMISSION

Prelude in B Minor, op. 32, no. 10 — Sergei Rakhmaninov* (1873-1943)

Prelude in G-sharp Minor, op. 32, no. 12 — Sergei Rakhmaninov*

Toccata, op. 15 — Robert Muczynski (1920-)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC
IN CONJUNCTION WITH AMERICA'S FREEDOM FESTIVAL AT PROVO

Tuesday, June 25, 1991 - 7:00 p.m.
Bell Tower

THE BYU CENTENNIAL CARILLON

David F. Long and Russell Sorensen, *carillonneurs*

1.*	The Star Spangled Banner	Smith--Myhre
	Russell Sorensen	
2.	Stars and Stripes Forever (Duet)	Sousa--Myhre
	David F. Long and Russell Sorensen	
3.	Shaker Hymns	Arr. by Myhre
	Simple Gifts	
	More Love	
4.	Skip to My Lou	Arr. by 't Hart
	Home on the Range	Kelly--Gerken
5.	World War I Songs	
	Over There	Cohan--Lodine
	Smiles	Roberts--Lodine
	Till We Meet Again	Whiting--Lodine
	David F. Long	
6.	The Entertainer (Duet)	Joplin--Sorensen
	David F. Long and Russell Sorensen	
7.	Columbia, Gem of the Ocean	Shaw--Myhre

***The carillonneur will chime the appropriate number.**

8. Folksong

Sally Brown	Arr. by White
Sweet William	Arr. by White
All the Pretty Little Horses	Arr. by Myhre
Go 'Way from My Window	Arr. by Myhre
The Wonderful Crocodile	Arr. by Myhre

9. Carillon Preludes on Appalachian White Spirituals — Barnes

Pardoning Love

Clear the Way, the World is Waking
(tune related to "Old Dan Tucker")

Russell Sorensen

Those interested in viewing the practice keyboard and a demonstration are invited to the base of the bell tower immediately following the recital.

We invite you to attend our weekly evening recitals from now through August each Tuesday from 7:00 to 8:00 p.m. Bring your friends and come and relax on the beautiful grounds of BYU.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 27, 1991 - 7:30 p.m.
Madsen Recital Hall

MICHAEL MC CAWLEY, *tuba*

Assisted by
Stephen Thomas, *piano*

Sonata No. 5 — John Ernest Galliard--Brown (1687-1749)

Adagio
Allegro e staccato
Alla Siciliana
Allegro assai

Concerto for Bass Tuba — Ralph Vaughan Williams (1872-1958)

Allegro moderato
Romanza
Finale: Rondo Alla Tedesca

Konzert fur Tuba and Klavier — A. Lebedjew

INTERMISSION

Fantasia No. 2 in A Minor — Georg Philipp Telemann (1681-1767)

Sonata — Bruce Broughton

Allegro Moderato
Aria
Allegro Leggero

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, July 9, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

BRET JACKSON, *trumpet*
and
NICOLE JACKSON, *cello*

Assisted by
Stehpen Thomas, *piano*

Capriccio pour Trompette et Piano — Marcel Bitsch (1921-)

Bret Jackson, *trumpet*

Fantasy Pieces, Opus 73 — Robert Schumann (1810-1856)

I. Tender and with Expression
II. Lively and Light
III. Brisk and with Fury

Nicole Jackson, *cello*

Concerto — Edward Gregson (1945-)

II. In Memoriam - Dimitri Shostakovich
III. Vivo e brillante

Bret Jackson, *trumpet*

Sonate pour Cello et Piano — Claude Debussy (1862-1918)

Prologue
Sérénade et Finale

Nicole Jackson, *cello*

Legend — Georges Enesco (1881-1955)

Bret Jackson, *trumpet*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, August 9, 1991 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

PAUL KAPP, ***trumpet***

Student of David P. Blackinton

In partial fulfillment of the requirements
for the degree Master of Music

Assisted by
Carolyn Gibbons, *piano*
Ryan May and Mathew Cowen, *violin*
David Marsden, *viola*
Steven White, *cello*

Concerto in D Major for Trumpet, Strings and Continuo — Giuseppe Torelli (1658-1709)

Allegro
Adagio--Presto--Adagio
Allegro

Concerto for Trumpet in E-flat Major, Hob. VIIe/1 — Joseph Haydn (1732-1809)

Allegro
Andante
Allegro

INTERMISSION

The Maid of the Mist — Herbert L. Clarke (1867-1945)

Prayer of Saint Gregory — Alan Hovhaness (1911-)

Sonata for Trumpet — Halsey Stevens (1908-1989)

Allegro moderato
Adagio tenero
Allegro

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Saturday, August 10, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

CARL STEPHEN HAMMER, *trombone*

Student of Daniel Bachelder

Assisted by
Stacy Gilchrist and Ronnie L. Grauman, *piano*

Sonata I — Johann Ernst Galliard (1687-1749)

Cantabile
Spiritoso e Staccato a Tempo Moderato
Largo e Staccato
Hornpipe a l'Inglese: Allegro e Staccato
Vivace

Ronnie L. Grauman, *piano*

Sonata — Halsey Stevens (1908-1989)

Allegro
Adagio
Allegro moderato ma giusto

Stacy Gilchrist, *piano*

Sonate for Trombone — Paul Hindemith (1895-1963)

Allegro moderato maestoso
Allegretto grazioso
Lied des Raufbolds (Swashbuckler's Song): Allegro pesante
Allegro moderato maestoso

Stacy Gilchrist, *piano*

Evensong, Opus 64 — David Uber

Ronnie L. Grauman, *piano*

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